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NEW YORK, N.Y.

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

STOP YOUR PROJECTING!

Now buy the whole Richmond TV Area by Surveyed Facts!

Until now a timebuyer had to figure rating points for the Richmond, Va., market by projecting the known metropolitan figures to the unknown Grade B area.

Now you can have the *facts*—the *full facts*—about the *entire area* when you buy Richmond. And when you have them, you'll buy WXEX-TV every time.

In conjunction with its regular February survey of metropolitan Richmond, ARB conducted a special 35-county Grade B area survey. Both surveys were made the same week. Both used the same ARB supervised-diary technique. Here's what the special

area survey proved—conclusively:

- WXEX-TV leads any other Richmond station in total area rating points by 33½%.
- WXEX-TV leads any other Richmond station in more quarter hours by 33½%.
- WXEX-TV leads any other Richmond station in total share of audience.

Don't make another buy until you have seen this area study. For your copy, call Select, Forjoe or WXEX-TV. It will open your eyes.

**"IT'S ADMEN
WHO MISS
THE BOAT"**

Broadcasters say many clients outsmart themselves in relations with stations. Current gripe: promotion of contests.

Page 27

**Richfield Oil's
own radio-tv
"Success story"**

Page 30

**Full steam
ahead for film
syndication**

Page 33

**Can women's
shows stage
a comeback?**

Page 38

WXEX-TV

Tom Tinsley, President NBC BASIC - CHANNEL 8 Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

DIGEST ON PAGE 1

the High and the Mighty...

There are 171 cities in Wisconsin. Exactly 1/3 or 57 of them are "Our Cities" regularly serviced by WFRV-TV.

Wisconsin has 22 cities, 10,000 to 39,000 population. Exactly one half or 11 of them are inside our circle.

Wisconsin has 8 cities, 39,000 to 150,000. *Three* are WFRV-TV cities. The others are widely scattered across the state.

The WFRV-TV market includes the well known industrial cities of Green Bay, Appleton, Oshkosh, Fond du Lac, Manitowoc, Sheboygan, Neenah, Menasha. The Fabulous Fox River Valley of the Industrial Giants.

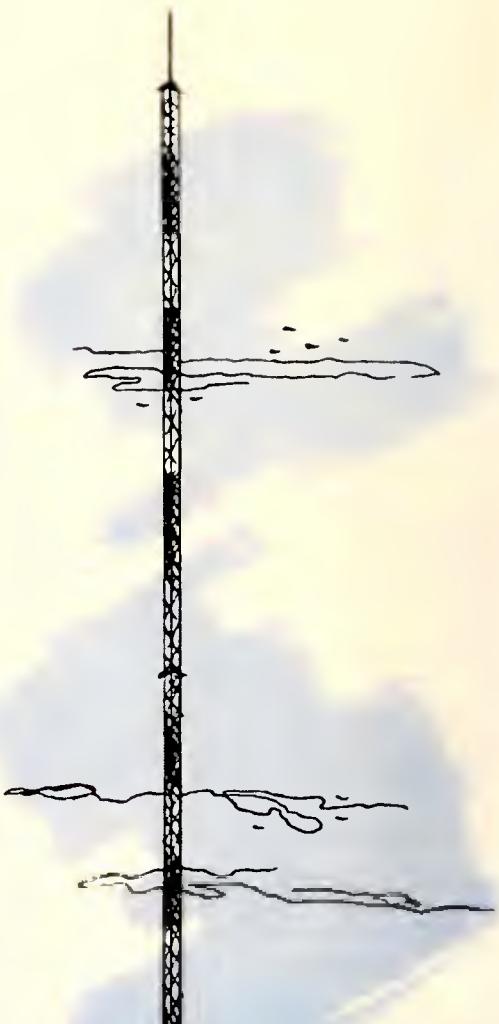
Famous for its concentration of huge nationally advertising manufacturers, the WFRV-TV country also has more than 50,000 farms, more than 75% with TV sets, and a gross cash farm income of \$317,013,600.

This is the **MIGHTY** station in this **MIGHTY** market doing a **MIGHTY** big job with the **HIGH** tower. 1165 feet above average terrain, the highest antenna in a 5-state area.

Lowest Cost per 1000 TV Homes.

Lowest Cost per 1000 People.

Lowest Cost per \$1000 Purchasing Power.



IN SELECTING MARKETS . . . COMPARE MARKETS

with these WFRV-TV figures

353,840 TV Homes

(Television Magazine, March 1957)

- More Than A Million Population
- More Than A Billion Retail Sales
- 250 Million - Food Sales
- 22½ Million - Drug Store Sales

Basic ABC
plus CBS

WFRV-TV

GREEN BAY, WISCONSIN

From the Wonderful Fox River Valley to 1/3 of the State of Wisconsin

HEADLEY-REED TV
has the eye-opening
story.

Sioux City, Iowa Feb. '57 Pulse Proves:

There's **No Contest** in Sioux City Television

KVT



TOP
46
SHOWS

STATION
B

KVT



TOP
38
SHOWS

STATION
B

KVT



TOP
10
SHOWS

STATION
B

KVT



TOP
45
SHOWS

STATION
B

ALL SHOWS

All of the top 46
programs on KVT
—53 of the top 55

NETWORK

All of the top 38
Network Programs
on KVT

SYNDICATED

All of the top 10
Syndicated film
programs on KVT

LOCAL LIVE

All of the top 45
local live programs
on KVT

79% More Audience—and look at these quarter-hour wins—

All Time Periods

6:00 P.M. to Sign-Off

Sat.—9:00 A.M. to Sign-Off

Sun.—10:30 A.M. to Sign-Off

KVT

395

118

60

52

STATION B

57

0

0

2

DOMINANT

7 Days a Week—Day and Night

Consistent ratings like these don't just happen — something makes them happen. It's that indefinable talent that makes a television station stand head-and-shoulders above competition.

Your Katz Man can give you the facts.

KVT
Channel 9

SIOUX CITY, IOWA

CBS-ABC—A Cowles station. Under the same management as WNAX-570 Yankton, So. Dakota. Don D. Sullivan, General Manager.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

"It's admen who miss the boat"

27 SPONSOR gave admen the chance to spot faults of broadcasters in a recent issue (6 April). Here's how broadcasters turn the tables

Richfield's own "success story"

30 This oil company spends \$1 million annually on radio and television in western states to sell both its wholesale and its retail prospects

Full steam ahead for syndication

33 The nagging worry about what features would do to half-hours has evaporated. Healthy sales, new shows reflect syndication's mature vitality

Is radio any closer to brand \$ figures?

36 Company-by-company spending in both spot and network is still needed, still unavailable—but it is not inaccessible if the industry wakes up

Can women's shows stage a comeback?

38 Admen say yes, but women must fight ratings-consciousness with more complete information to agencies, clients; keep up to date with format

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22 Women's Week

In Next Week's Issue

Is your product too offensive for tv?

Raymond K. Maneval, v.p. at Schwerin Research traces the increasing acceptance of "taboo" products. The copy approach is all-important

You can sell without glamor

Unlike some clients, Milner Products sees its household items realistically as unglamorous. That's why its advertising is dominantly in air media to get the personal enthusiasm of air personalities.

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Sponsor Publications Inc.

LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . .

Weekly and Daily Daytime Circulation;

Weekly and Daily Nighttime Circulation.

WOC-TV COVERAGE DATA —

Population	1,568,500
Families	484,800
Retail Sales	\$1,926,588,000
Effective buying Income	\$2,582,388,000
Source	1956 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio-Des Moines

The Quint-Cities Station
—Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.



Col. B. J. Palmer,
President
Ernest C. Sanders,
Res. Mgr.
Mark Wodlinger,
Res. Sales Manager
PETERS, GRIFFIN,
WOODWARD, INC.
EXCLUSIVE
NATIONAL
REPRESENTATIVE



WBRE-TV Means **AUDIENCE COMMUNICATION**

to the people of 19 Counties in N.E. Pennsylvania

Two million pairs of eyes can see it three hundred and thirty thousand sets can view it and it also means that your sales message should be on it! Because, nowhere in Northeastern Pennsylvania can you attract so much attention, so quickly, so completely, so forcefully, so economically, as you can on WBRE-TV.

AN  BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA
SCHUYLKILL NORTHUMBERLAND MONROE PIKE WAYNE
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
LEHIGH SNYDER MONTOUR CARBON CLINTON

WBRE
TV Channel 28
WILKES-BARRE, PA.



Man has employed many ingenious methods to communicate messages, but never so dramatic as Television. A polished shield was used by the Persians to flash signals to their fleet in an attempt to capture the city of Athens. Though this was the principle of the heliograph, no further use was made of it until the last century.

NEWSMAKER of the week

The news: This week the 4A's pinpoints problems uppermost in the members' minds: creativity, tv commercials, mental health, agency commission—all are high spots of the annual 4A's convention in White Sulphur Springs, West Virginia, 25 to 27 April.

The newsmaker: Frederic R. Gamble, 4A's president for 13 years, thinks it "amazing" that members can gather each year so congenially and cooperatively. "We're the most competitive association in existence because our members compete directly with each other with only two things: mentality and personality. The fact that they can socialize in a friendly way and work cohesively despite terrific competitive pressures is a testimonial to them and to their wives. It shows the high calibre of guy it takes to become a successful head of a successful agency. And it's why we love to have them bring wives to conventions. The ladies encourage sociability!" Why do big men from big agencies (the 4A's has 329 members, billing between two-thirds and three-fourths of all national advertising) go to weekend meetings at such a posh but faraway place as the Greenbrier?

They like the golf and the riding, and the massive colonnades, but these are peripheral to learning. This year, Gamble has assembled a group of gate-getting speakers who'll be heralded with new-found showmanship.

Dr. William Menninger will speak on the mental health of the executive. Creative discussion, getting more time than ever before, features tv commercial ideas by John H. Baxter, Earle Ludgin & Co.; the creative process itself with C. L. Whittier, author of *Creative Advertising*, and Whitman Hobbs, BBDO. Tv's getting a big new look, also, with three separate showings of outstanding tv commercials selected by 4A's committees.

Gamble has an inclination to see things analytically, from both short and long ranges, and he represents a blending of such diverse intellectual backgrounds as Knox College in Galesburg, Ill., and Oxford in England (he was a Rhodes scholar). One of his objectives which is both short- and long-term is the upgrading of advertising allocations.

Advertising gets about 2.5% of the gross national product, yet for the 20 years preceding World War II it was 3%. Gamble says advertisers should spend far more money on advertising.

"Some advertisers argue that advertising is more efficient than it used to be—which is true—and that you therefore need less of it. Actually, you need far more of it, because consumer disposal income is at the highest level ever," he says. Upgrading is a word which sums up the efforts of the 4A's in its 40th year of activity.



Frederic R. Gamble

there's
something
special
about...



Kansas City, Missouri
Lowest cost per thousand*
1380 Kilocycles—1,000 Watts
Represented by Weed & Company

KUDL

*Hooper

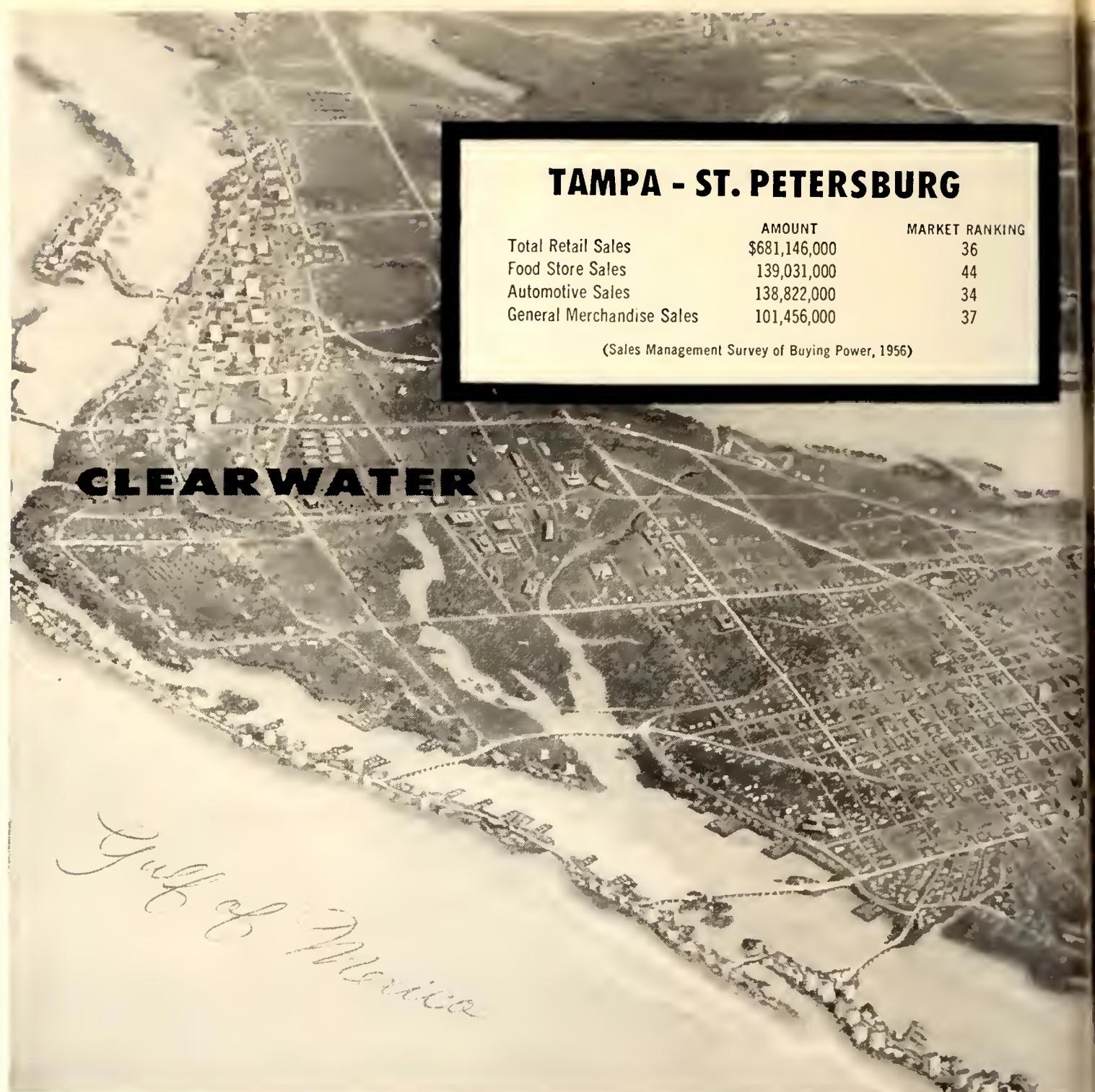
it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.

41 East 42nd Street
New York 17, N. Y.
MURRAY HILL 7-8436

H. Scott Killgore, President

Owners and Operators of
WPOW, New York, New York
KALI, Pasadena, Los Angeles, Calif.
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXV, Knoxville, Tennessee



DOMINATE Tampa-St. Petersburg

YOU GET HIGHEST AUDIENCE ON WT

ARB, February 1957, shows 31 out of the 50 top-rated shows in Tampa-St. Petersburg are on WTWT, your number one buy in the South's fastest-growing metropolitan market.



"s maximum-power VHF signal delivers bonus coverage of 239 prospering communities!

win cities of the south —

WTVT

CBS Channel 13

Represented
by the
Katz
Agency

The WKY Television System, Inc. . . . WKY-TV and WKY Oklahoma City • WSFA-TV Montgomery

STEINMAN STATIONS

WGAL-TV

Lancaster • York
Harrisburg, Pa.

WLEV-TV

Allentown • Bethlehem
Easton, Pa.

WDEL-AM-FM

Wilmington, Del.

WGAL-AM-FM

Lancaster, Pa.

WKBO

Harrisburg, Pa.

WORK

York, Pa.

WRAW

Reading, Pa.

WEST-AM-FM

Easton, Pa.

WRAK-AM-FM

Williamsport, Pa.

welcome

WRAK

AM-FM

WILLIAMSPORT

PA.



The "Dedication
to Public Service"
that typifies all
Steinman Stations
will be evidenced in
the operation of WRAK.

STEINMAN STATIONS
Clair McCollough, Gen. Mgr.

Representative:

The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

27 APRIL
Copyright 1957
SPONSOR PUBLICATIONS INC.

As everybody knows, when network radio fell on dark days some years ago, it was the spot people—the individual station owners, their salesmen, and their reps—who kept the gospel of radio alive and vital. Indeed, spot prospered so much in the face of adversity that the current network reincarnation is greatly indebted to it.

This week, though, it looked as if spot's very success may be starting to work against it. A soft streak this fall is a real possibility and if it develops you can trace it to this:

- Network radio has put on a glamor act that's having its effects. It is being sold as offering 1) plenty of flexibility 2) the right price 3) guaranteed coverage in the top 60 markets without much fuss on the part of the sponsor, and 4) the opportunity to promote coordinated dealer and merchandising campaigns.

- Prodded by the foregoing development, some important agencies are changing their mental attitude toward spot. More specifically, they are starting to be critical about it—sometimes flatly, sometimes in a picky fashion. Most common gripe: Spot is "overcommercialized"; also, schedules are so crowded that it's tough to line up tonnage campaigns properly.

You can't underrate this agency attitude—even if you can't always pin it down. Moreover, it's been dramatized vividly now that two of the traditionally hot spot agencies—BBDO and Y&R—have made some big network buys.

In fact, Y&R told SPONSOR-SCOPE this week that the business General Foods' Postum Division has just placed on three radio networks is cash that normally would have gone to spot (the figure is over \$1 million).

Obviously stations and their reps aren't taking this lying down. Says one rep: "We've got a record to stand on and a foolproof medium. This is the kind of challenge we like." On how that challenge is being met, SPONSOR will keep you informed in coming weeks.

(See Agencies in WRAP-UP for Art Pardoll's appraisal of radio.)

Network radio's phenomenal comeback might be measured by this single deal: Ford, Detroit, is buying, through JWT, \$5.5 million worth of time and talent on CBS radio. The contract's for a year, starting 1 September 1957.

The schedule, starting at early a.m., involves 5-, 15- and 25-minute strips across the board including weekends. A total of five hours a week. Personalities include: Edward R. Murrow, Arthur Godfrey, Bing Crosby, Charles Collingwood and Rosemary Clooney. In terms of money and talent, it's the biggest radio transaction in at least eight years.

General Mills is returning to network radio (after a three-year hiatus) with half of the 10 five-minute Fibber & McGee comedy vignettes that NBC Radio has scheduled for weekends. D-F-S is the agency.

General Mills will get a one-minute commercial on five of the shows and a 30-second cross-plug on the others.

DuPont is splitting the air media for the first time for its anti-freeze brands: Zerone will go network radio, and Zerex will remain in spot tv.

The radio business goes to ABC—35 five minute weather reports a week over 108 stations, with 20 crowded into the weekend.

The three tv networks this week told SPONSOR-SCOPE that most advertisers are increasing their station lineups for the fall.

A typical hookup next season will have 125 to 130 stations, compared to 110 stations at the start of the 1956-57 season.

Such expansion will cost the average nighttime half-hour user around \$6,000 extra. And this is exclusive of increased rates.

The networks say the reason for this broadening out is:

- By having larger available audiences, advertisers get a **lower cost** per-thousand-homes-per-commercial minute.
- Another factor: **Alternate sponsors need wider coverage** to satisfy their combined market requirements.

You can roughly estimate the varying costs of an average station lineup for a half-hour on each of the tv networks thus:

ABC TV: Full rate, \$45,000; 15% discount, \$38,250; 25% discount, \$33,750.

CBS TV: Full rate, \$60,000; 5%, \$57,000; 15%, \$51,000; 25%, \$45,000.

NBC TV: Full rate, \$62,000; 5%, \$59,000; 15%, \$52,700; 25%, \$46,500.

CBS TV this week fired another rebuttal shot at NBC TV in the statistical battle over daytime domination.

Citing the 23 March Nielsen as its source, CBS TV claims that in the 38 daily quarter-hour periods, Monday through Friday, it rates highest in 28 across-the-board strips. It credits NBC TV with six firsts and ABC TV with four.

Moral: The daytime fight is getting hotter.

The evening cost per-1000-homes-per-commercial-minute between NBC TV and ABC TV apparently has narrowed itself into a virtual tie.

This comparison is based on a Nielsen Jan.-Feb. 1957 analysis:

ABC TV	NBC TV	CBS TV	ALL NETWORKS
\$3.80	\$3.80	\$2.63	\$3.22

Note: These calculations of homes delivered once a week include both time and talent.

It now looks as if film shows will outnumber the live type 2 to 1 on the tv networks next fall.

Of the 71 shows that have been firmed up for sponsorship come September, 67% will be all-film, 31% will be all-live, and 2% will be a combination of live and film.

According to SPONSOR's Comparagraph, the ratio at the beginning of the 1956-57 season was about 50-50.

Drug manufacturers are getting together to start a recruiting drive for new manpower (it probably will wind up as a film series on tv).

It's the familiar story: Druggists are suffering from a shortage of professional help.

So the manufacturers will try to get at this problem via a campaign urging high school graduates to enter pharmacal schools.

The campaign also will include this P.S.: Assuring the public that the markup on prescriptions is not nearly so high as commonly imagined.

Meantime GE is doing a recruiting job in the engineering field by sponsoring a film series, 2000 A.D., on WBZ-TV, Boston.

Madison Avenue's latest way of determining the white-haired agency when several are servicing a giant advertiser: The one with the best record in tv.

In the old days, it was the one that master-minded general media strategy.

With network programming shifting more and more to outside sources (see "Will outside packagers reshape tv?" 20 April, page 27) some argumentative sparks are beginning to fly.

This week these two important areas of the business were heard from:

Area 1. NBC's Bob Sarnoff said that his network was not abdicating its creative functions to outside packagers and producers. NBC TV's policy, he argued, is to draw from all sources what it figures will be the best audience fare. A third of NBC TV's scheduled shows for the fall will be network-produced.

Area 2. Two of the top tv-billing agencies complained to SPONSOR-SCOPE that the networks hadn't given them a fair shake when they took—as one agency put it—"their hands off producing control." These agencies protest that the networks should have forewarned them in ample time so that they could have planned, staffed, and toolled up for the change.

Agencies say they would like to know:

- Would it be safe for them to invest anywhere from \$200,000 to \$300,000 in a program creative setup?
- Or, will the networks move back again in full force when the "monopoly" storm blows over in Washington?

The sponsored pieces in the fall tv programming mosaic gradually are being fitted together.

True, some of the big advertisers—like General Foods, American Tobacco, and Ford—continue to shop the Hollywood and New York show marts.

But the buys and renewals set this week nevertheless were impressive:

SPONSOR	PROGRAM	NETWORK	SCHEDULE	TALENT COST
Ford	Crisis	NBC TV	1 hr. Alt. Weeks	\$78,000
Lever Bros.	Slezak & Son	CBS TV	1/2 hr. Alt. Weeks	\$47,000
Shulton	Slezak & Son	CBS TV	1/2 hr. Alt. Weeks	\$47,000
Buick	Wells Fargo	NBC TV	1/2 hr. Alt. Weeks	\$38,500
Bristol-Myers	Playhouse 90	CBS TV	1/2 hr. Alt. Weeks	\$39,000
Kleenex	Playhouse 90	CBS TV	1/2 hr. Alt. Weeks	\$39,000
Chemistrand	Sally	NBC TV	1/2 hr. Alt. Weeks	\$41,500
R. J. Reynolds	Harbor Master	CBS TV	1/2 hr. Alt. Weeks	\$38,000
Chesebrough	Bob Cummings	NBC TV	1/2 hr. Alt. Weeks	\$36,000
Warner-Hudnut	Tic Tac Dough	NBC TV	1/2 hr. Alt. Weeks	\$25,000
Warner-Hudnut	Restless Gun	NBC TV	1/2 hr. Alt. Weeks	\$37,500

Note: Toni tentatively has agreed to sponsor alternate weeks of the Hit Parade (\$46,000 gross). Also, JWT is dickering for the Desi Arnaz hour specials for Ford (\$250,000 gross).

Network tv program costs for next fall are averaging appreciably more than in 1956-57.

Figures in the following comparison are based on shows scheduled thus far:

TYPE	1956-57 AVERAGE	1957-58 AVERAGE
Variety (1 hr.)	\$88,000	\$130,000
Variety (1/2 hr.)	39,500	51,375
Situation comedy	36,800	41,500
Adventure	30,155	35,550
Mystery-suspense (1 hr.)	55,000	83,250
Mystery-suspense (1/2 hr.)	32,500	38,000

The mechanical age has caught up with animation: A new process—Artiscope, developed by Illustrated Films, Inc.—eliminates up to 90% of all hand labor.

The drawing-machine method will cost the advertiser \$50-\$75 a foot as compared to the human-artist charge of \$250-\$300 for commercials.

TVB will be able to tell next week how much viewers can recall an offbeat commercial like: "Hav you ever seen or heard about New York's cleanup campaign?"

Two such announcements were telecast at TVB's request recently on Oklahoma City stations and TVB-retained pollsters are now measuring the percentage of recollection via interviews.

Ben Duffy, is apparently decided, with chairman Bruce Barton's approval, on Charles H. Brower, creative executive v.p., as his (Duffy's) successor in the presidential berth at BBDO.

Brower takes over as general manager of the agency. That makes him chief keeper of the store while Duffy's recovering from his indisposition.

It also puts Brower in a natural line for the presidency.

Because of the status of self-service retailing, there's a packaging trend that's going to affect tv advertising considerably.

It's the sharp speedup among manufacturers—particularly in the canned-goods field—to **multi-pack their product either in cartons or sleeves.**

The idea, of course, is to **get the consumer to grab three or four of the items at a clip.**

Kudos are due the brewers for introducing and successfully exploiting the device. However, it was the cigarettes that really went to town with it.

Columbia Pictures' exploitation of Fire Down Below may be a clue to the future advertising pattern among theatre film distributors.

The biggest chunk of the picture's ad budget is going for participation in NBC Radio's Monitor and Bandstand (the network will get \$31,000).

The emphasis on radio will carry through in the company's co-op buys with theatres at the local level.

For the first time, CBS TV has turned to outside help in publicizing its programming.

The aid will be **focused on daytime.** Bud Brandt Associates, which has the special assignment, will keep a man on the premises at all times.

CBS TV pooh-poohs an NBC TV taunt that the move was provoked by competitive pressure from the latter's network daytime drive.

Last week the industry once more was reminded of the toll that its pressures can take on key station personnel—particularly now that operators often have to oversee both radio and tv.

Two of the best-known station managers in the country died while they were still in their best years.

They were **Hugh Halff**, of WOAI-AM-TV, of San Antonio, and **Hoyt Andres**, of WKY-AM-TV, Oklahoma City.

Both started in radio, compounded their duties as tv came along.

All-media buying has increased the work load for agency research departments.
Result:

It's a boom for outside research organizations catering to the agencies. The call for complicated tabulations has been especially heavy when spot campaigns are in the making.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 43; Spot Buys, page 50; News and Idea Wrap-up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.



Uncle Bert Racks Up Ratings on KPRC-TV's "Looney Town"

IF IT TAKES kiddies and their mommas to ring your client's cash registers, you'll find Houston's biggest audience on KPRC-TV's "Looney Town." Emcee, "Uncle Bert" Lynn supplements his antics with cartoons and audience participation stunts. Live daily audience of 90 to 100 . . . available for sampling. Personalized commercials harmonize smoothly with format, add selling emphasis. "Looney Town" earns a higher rating than other two competing shows combined. (ARB October '56.)

KPRC-TV
HOUSTON

CHANNEL 2

JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

KPRC-TV... MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET



ARRESTING!

From start to finish, **SAN FRANCISCO BEAT** has everything it takes to capture attention. A suspense-laden close-up of the San Francisco Police Department in action, it is filmed on-the-spot against the colorful background of one of the world's most fascinating cities. As **THE LINE-UP** on the CBS Television Network, the series has consistently ranked up in the Top Ten national Trendex listings.

And as CBS Television Film Sales' **SAN FRANCISCO BEAT** it shapes up just as well or better! Sponsored by such big-time advertisers as Piel Brothers, National Biscuit Company, General Electric, Bristol-Myers, and Sealy Mattress Company, it's copping king-size ratings in Lansing (50.3), Columbus (25.8), Indianapolis (28.5), Grand Rapids-Kalamazoo (31.8).

SAN FRANCISCO BEAT even outpulls **THE LINE-UP** in such major markets as New Orleans, Omaha and Muncie. Future prospects are great too: 78 half-hours already in the can and two more years of production guaranteed. Authentically produced by expert Desilu, trigger-taut **SAN FRANCISCO BEAT** is a sure-fire show for advertisers who seek bigger and bigger audiences and solid sales returns. Call for a complete investigation of all the evidence—yours for the asking at...

CBS Television Film Sales, Inc.

"...THE BEST FILM PROGRAMS FOR ALL STATIONS" 

**New York, Chicago, Los Angeles, Dallas,
San Francisco, Boston, Detroit, St. Louis
and Atlanta. S. W. Caldwell Ltd., Canada.**

Source: Latest Pulse, ARB

CASE HISTORY—
FINANCIAL



"Avalon" Makes Sweet Music for Avalon Savings

What do you think when you hear the familiar strains of "Avalon"? In Southern California, they think of (1) romantic Catalina (2) the Catalina radio station KBIG (3) Avalon Savings & Loan Association of Wilmington, California.

KBIG adopted "Avalon" as its identification theme at birth 5 years ago. Two years and 1100 spots ago, Avalon Savings jumped on the bandwagon by buying spots immediately following the theme.

Results are a cogent example of how a small advertiser can use association-of-ideas to make radio spots pay off handsomely.

"We wanted top customer relations and name-build in the Los Angeles Harbor section, and we sure have it" writes Mark H. Fuller, President, Ad-Research Advertising, Los Angeles. "But abroad—what a bonus! From San Diego to Santa Barbara, our client is enjoying real stature as a progressive organization, at both customer and commercial levels. We're told about it, often."

Avalon Savings, an exclusive KBIG client, typifies a long list of contented advertisers in Southern California radio. Your Weed man has the full roster.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Bob Kibrick, Kenyon & Eckhardt, all-media buyer for Spry and RCA, feels that there's too much "robot" buying today. "Clerical detail, standard procedures, inadequate audience measurements," he says, "all interfere with the exercise of judgement which is part of the job of the professional timebuyer." Bob thinks that automation in media departments is coming soon. "The machines that will assume the clerical routines will not create any more robot buying than we already have with us. Instead, they will reduce it." Bob has been advocating a complete switch to mechanization which would clear away details. "More than three years ago I suggested to *Standard Rate and Data Service* the possibility of establishing an over-night all-media estimating



service. With systems already in use in other businesses, and with today's computers and teletype equipment, this project could get underway tomorrow. Combined with automatic data services from Nielsen, and an automatic availability service from the station representatives, media-buying routines would be handled fast and accurately, leaving more time and place for buyer's own judgement."

Philip A. Stumbo, McCann-Erickson, New York, timebuyer for The Bulova Watch Co., comments: "As part of the timebuyer's job, I feel that a thorough knowledge of the product and market distribution analysis will help a great deal in making timebuying decisions. To plan a successful advertising campaign, it is necessary to have certain vital data on the product and the market where the product is to be advertised. Data concerning the quality, price and competition are some of the important factors which should be considered in making the product analysis. As buyers, we should be as well informed about the product being advertised as we are informed about the stations we buy in a market. As to market distribution analysis, it's advisable to

know the size of the market, buying power, sales figures in each territory and of course the type or class of people, their location, annual income, education, occupation and size of families. I am sure that with the results of this analysis a buyer will be able to have a better understanding of the complete picture of advertising and therefore perform more effectively the job of a good timebuyer."





The Quadrangle in Fort Sam Houston represents San Antonio as the center of the nation's largest concentration of permanent army and air force installations. The combined military payroll is over \$250,000,000.00 annually.

KENS-TV

EXPRESS-NEWS STATION

5



SAN ANTONIO, TEXAS



REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

* See the latest — ARB, PULSE, RORABAUGH

IN THE AGRICULTURAL HEART
OF THE PACIFIC NORTHWEST**KPQ**

Wenatchee, Wash.

**SERVES 20,000
RADIO FARM HOMES**

KPQ covers this diversified farm area from every angle, with the most complete farm news available. In fact, KPQ is the only radio station in Central Washington with a full-time farm news editor.

MEET OUR
FARM NEWS
EDITOR**JACK JETT**

A native of Wenatchee, with a background of orchard, wheat, and cattle, ranch work; U of Wash. School of Journalism; formerly full-time ag editor for *Wenatchee World*; has contributed farm articles to AP, UP, INS, Spokesman-Review, Seattle P-I, Seattle Times, and well-known farm publications; member, Wash. State Horticultural Assn., Cattlemen's Assn., Crop Improvement Assn., Wheat Growers Assn., Nat'l Assn. Radio & TV Farm Directors, American Newspaper Editors & Reporters Guild.

TWO FARM SHOWS DAILY:
5:25 AM to 7 AM
12:30 PM to 1 PM



5000 WATTS
560 KC
(ABC-NBC Affiliate)

National Reps:

FORJOE & CO., INC.

Seattle & Portland Reps:

ART MOORE & ASSOCIATES

Wenatchee, Wash.

Apple Capital of the World

Agency ad libs**Are admen good programming judges?**

Reams of copy have already been written about *Cinderella*. CBS has stated 100 million people viewed it. However, this tv extravaganza provides a case in point about tv criticism well worth a line or two more.

First, let me state that I viewed the opus in color. Second, I was enthralled by it. I feel, though, that I am enough of a pro to be able to consider the values of the production on their merit without being carried away by the visual hues. I honestly believe that the other elements necessary to a fine program were neither ignored by me nor inflated by the color (which was unquestionably beautiful).

So to three categorical statements about *Cindy*. Everyone who saw the show in color to whom I talked loved it.

Most of the folks in our business who viewed it were critical of it. Everyone who is a typical viewer (to whom I talked) enjoyed it thoroughly.

Criticism is always rampant in our fair industry by those qualified and not. It has a 12-month open season but it generally seems to take predictable and definite directions.

***Cinderella* had all of the mechanical advantages**

In my opinion, *Cinderella* had just about everything. This includes a fabulous budget. A great slice of time. A long line-up. Terrific pre-promotion. Unparalleled word-of-mouth. So much for its mechanical advantages.

In addition, the program was blessed with every kind of talent imaginable from R and H to the arrangements of Robert Russell Bennett and the direction of Ralph Nelson, including, of course, a great line-up of stars starting at the top with the incomparably delightful Julie Andrews.

For these reasons, "people" including lil' ole me *had to* like the show. And like it they did! They enjoyed its charm, its refreshing naivete, the new dimensions brought to the yarn by the fey performances of Howard Lindsay and Dorothy Stickney, the delightful whimsies, novel to the story, of the two sisters and Momsie and Edie Adams as a down-to-earth Fairy Godmother. They could not help but enjoy the camera effects which the great sets made possible, and from which Ralph Nelson got the very most.

Well, with all this in her own little corner, why didn't the wise money go for *Cindy*? What was lacking, if anything, to cause such a variance? Something rather basic. I'm afraid; not in the production itself, but in the very different thresholds of appreciation that exist between regular viewers and trade viewers.

In the first place, this is a rather cynical business—a business of cynics. I guess it has to be. Life is short. Time is fleeting—and time-slots expensive. Insecurity is the order of the day. Jealousy is



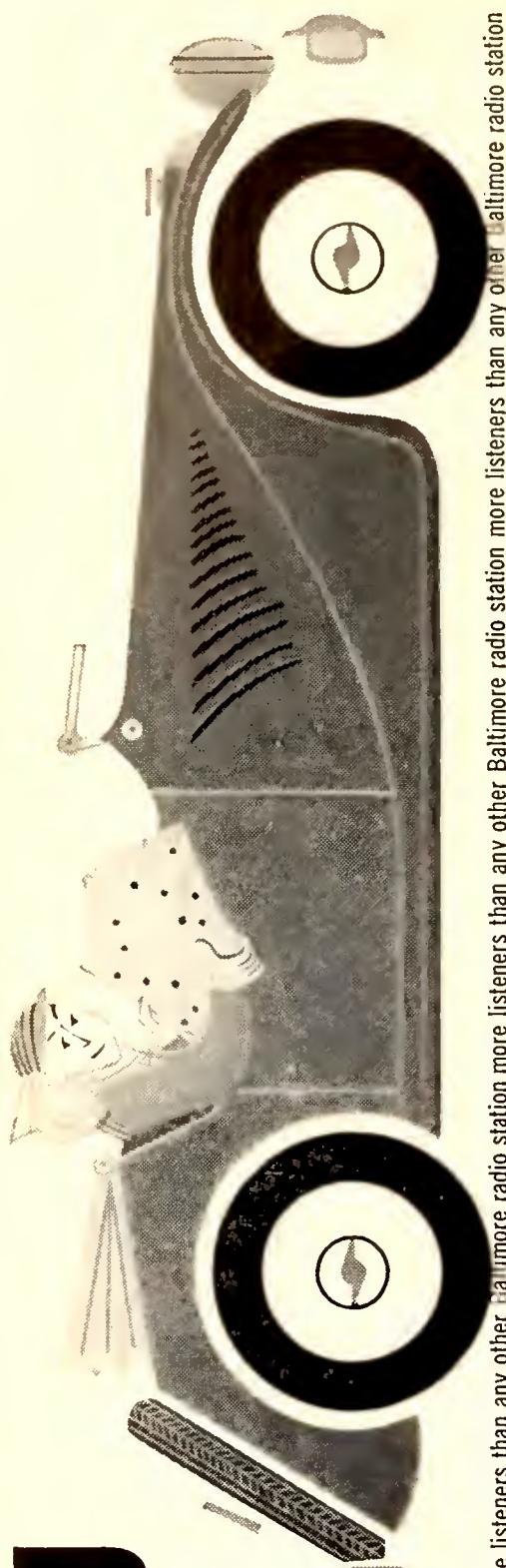
KRON is TV in SF



San Franciscans are sold on KRON-TV

BEST TV FIGHTS
Mon., Wed. 7:30 PM
17.1 ARB
AVAILABLE

S F CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD



Baltimore

is so easy
to reach
when you ride
with

WFBR

REPRESENTED BY

JOHN BLAIR AND CO.

more listeners than any other Baltimore radio station more listeners than any other Baltimore radio station more listeners than any other Baltimore radio station

second nature. But—I don't mean to malign my confreres. Merely to point out why it is so difficult for them to enjoy a simple, cornball, fable that essentially is as old as rock painting and as trite as a politician's opening remarks and as lacking in suspense as a disk jockey's script. Yet a fable that can be engrossing and rewarding to its audience.

Here's why: it's too difficult for our tradespeople to get ordinary, to forget the plot structures and dissemblances of the theater and to sit back and enjoy themselves. We can't blame them for that—nor can we, though, take much credence in their critical judgment of a vehicle which was calculated to reach grownups and adults viewing in their homes on a Sunday night in 200 different U. S. cities simultaneously. They aren't quite capable of this!

To me it was amazing that Rodgers and Hammerstein were able to translate their talents normally confined to the Broadway theater to satisfy an all-family audience about 20 times greater than the one which saw *Oklahoma* on the New York stage. They achieved this without banality, saccharinity or condescension.

Several of the tunes were lovely. Some of the lyrics were sparkling. As I mentioned before, the twist put on the sisters, the Fairy Godmother and the King and Queen were gratifying, a tribute to all who played a part in the show—especially the casting director, director and performers.

To me the biggest achievement in *Cinderella* was that it played to the biggest mob in history and yet it brought to this audience so much of real worth. Such is not easy!



Cinderella was a simple, cornball fable, but with incredible charm and naivete

in Kansas City



if you want teletype
rural reporting
there's a place to go



but if you want
on-the-spot
farm coverage
in Mid-America

it's **KCMO** radio*

*Director of Agriculture
Market Reporter
Farm Reporter

Jack Jackson
George Stephens
Jack Wise

KCMO-Radio Kansas City 810 CBS

WHEN-Radio Syracuse 620 CBS

KPHO-Radio Phoenix 910 ABC

WOW-Radio Omaha 590 CBS

Joe Hartenbower, General Mgr.
R. W. Evans, Commercial Mgr.
Represented nationally by Katz Agency

KCMO . . . one of Meredith's
Big 4 . . . All-Family Stations.



affiliated with Better Homes and Gardens and Successful Farming

KCEN-TV is the Leading Station in Texas' 5th Television Market

Between the first four major markets of Texas is a giant fifth. Not until KCEN-TV developed a television service with a tower TALL ENOUGH and programming GOOD ENOUGH was this important fifth market covered — really covered — by a single medium. Now, thanks to Nielsen, what we have always contended is a matter of record. KCEN-TV is acknowledged as "THE LEADING STATION IN TEXAS' 5th TELEVISION MARKET."

*833 feet

*830 feet above average terrain.

NIELSEN NCS No. 2 — NOV. 1956

	KCEN-TV	Station B
No. of TV Homes in Area	106,370	87,040
Monthly Homes Reached	88,040	66,270
Daytime Weekly NCS Circ.	76,760	55,410
Daytime Daily NCS Circ.	56,700	39,650
Nighttime Weekly NCS Circ.	83,010	62,820
Nighttime Daily NCS Circ.	68,420	49,940

SERVING THE TEMPLE-WACO MARKET
AND ALL CENTRAL TEXAS

KCEN-TV

Channel 6

INTERCONNECTED  AFFILIATE

33 Counties Served According to
Nielsen Survey No. 2. Inquiries as
to details invited.

KCEN-TV

National Representatives, George P. Hollingberry Co.
Texas Representatives, Clyde Melville Co., Dallas.

Women's week

Westward-ho: Broadcast and advertising gals who've dreamed of moving to the Pacific Coast one of these days might take note of these statistics gleaned from SPONSOR's mid-April survey of the Los Angeles area:

There are about 200 agencies in Los Angeles alone. LA's also a beehive of network tv production activity and the tv film commercials business on the Coast is booming.

Once she's got a job, a gal in LA will find cost of living far lower than in New York. One agency gal fresh out of New York is paying \$51.50 a month rent next door to fashionable Magnin's department store, for a furnished three-room apartment including utilities.

A JWT film producer is paying \$150 a month for a four-room apartment in Beverly Hills (with pool!). An assistant film producer has a mountain retreat in Laurel Canyon for \$75, with garage.

Clothes budgets can be reduced because of the one-season climate year-round. Standard wardrobe in sporty Los Angeles is cashmere and skirts for the day, cottons with jackets at night. San Francisco goes in for dressier prints, has more formal winter season.

Drawback: In Los Angeles, the traditional West Coast ratio of more men than women is reversed by the movie colony and the army of hopefuls. Not to be ignored is the fact that salaries too tend to be some 20% to 25% lower in the under-\$10,000 salary range, according to advertising jobs expert Walter Lowen.

AWRT Convention Highlights: On Friday morning, 26 April, the American Women in Radio and Television probed into an age-old mystery that's defied philosophers throughout history: What motivates women?

One of the highlights of the four-day AWRT Convention held in St. Louis between 25 and 28 April was the Friday panel discussion titled "Why Women Stop, Look, Listen and then Buy."

AWRT president, Edythe Fern Melrose, well-known Detroit broadcaster, chaired the meeting, and Bea Johnson, KMBC, KFRM, KMBC-TV, Kansas City, Mo., was moderator.

The three panelists were John A. Cory, v.p., Peters, Griffin, Woodward, Chicago; Norman R. Glenn, editor and publisher, SPONSOR; Louis Hausman, v.p. in charge of advertising and promotion, CBS Radio, New York.

(For a detailed analysis of women's service shows see page 38.)

"Advertising Miss": The recently crowned queen of the ad world, Glory Ickes of J. M. Mathes Co.'s radio-tv department, will be an honored guest at the Advertising Federation of America convention starting in Miami on 8 June.

Voted "Advertising Miss" of 1957 on 4 April at the Biltmore, New York, Glory Ickes is the second annual "glamor representative" of the advertising industry. Her functions include guest appearances on radio and tv shows, going to advertising lunches as part of an effort by the New York Association of Advertising Men and Women to promote the role of women in advertising.



BOB PARKER
Farm Director



LES STURMER
Assoc. Farm Director



ORION SAMUELSON
Farm Editor



EDDY JASON
Farm Service

WBAY 2

CH. 2

GREEN BAY

GIVES PERSONAL SERVICE TO

the Land of Milk & Honey!



OUR COW'S NAME IS TILLIE VISION.
TAKES FOUR "HIRED HANDS" (AND CBS)
TO FEED HER!

★ ONLY
KWKW
 REACHES AND
 SELLS THE
573,000
 SPANISH
 PEOPLE WHO
 LIVE IN
 GREATER
 LOS ANGELES

★ THIS SINGLE
 GROUP SPENDS
 MORE THAN
\$1,300,000
 PER DAY

★ FOR THE
 LOWEST COST—
 GREATEST
 EFFECTIVENESS...
 TELL 'EM & SELL
 'EM IN
SPANISH!



L.A.—RYan 1-6744
 S.F.—Broadcast Time Sales
 Eastern Rep. National Time Sales

49th and Madison

Tv commercials without words

Having read SPONSOR for a number of years I have never felt the need to write you correcting any statement of fact.

However, your issue of March 30, 1957 made such to do over Standard Oil of Ohio's use of their wordless tv commercial. I felt a need to toot our own horn (Shell Oil Co.).

The concept of a wordless tv commercial is not so new or daring in our book. Over two years ago with a big help from our agency, J. Walter Thompson, Shell produced and used a wordless 20-second tv commercial.

Our 20-second spot showed a cut-out Shell Emblem through which the written copy appeared moving up. At the same time the words appeared on the screen, the audio gave the message via Morse code.

Just felt I had to mention this, which adds weight to the old bromide, "There's nothing actually new under the sun."

E. S. Schulman, *sales promotion advertising, Shell Oil, St. Louis*

Where do U stations go from here?

In the March 9th issue under "Washington Week" you opened up with the following two lines: "Despite the proceedings now under way, the FCC has no intention of shifting all—or even a major part—of television broadcasting to uhf. It certainly won't be done for years, and certainly not without positive assurance that uhf can do the job as well as vhf."

As a uhf CP holder since 1952, one that has thrown himself upon the mercy of the FCC—I was interested in the quote "not without positive assurance that uhf can do the job as well as vhf." We bright-eyed radio boys who were unsuccessful in getting V were listening to the orators of the FCC and the manufacturers of transmitting equipment—we were told that there was absolutely no difference between uhf and vhf. That the only dif-

ference was in the allocation. I was interested to note that the Chairman of the FCC (to give him credit for he wasn't around when this thing started) infers that the FCC needs assurance that uhf is as good as vhf.

So, where do we go from here?
 Victor C. Diehni, *pres. and gen. mgr., Hazleton Broadcasting, Hazleton, Pa.*

How they sell farm radio

The articles "How they're selling farm radio today" and "How stations sell farm radio today" which appeared in your March 23 and March 30 issues of SPONSOR magazine were splendid.

As you perhaps know, our National Association of Television and Radio Farm Directors has as one of its major projects this year the preparation of a brochure and two slide presentations, one on farm radio and one on farm television. Our sales promotion committee, which is developing these presentations, is under the direction of Chairman Mal Hansen, WOW, Omaha, Nebraska, Vice-Chairman Bob Parker, WBAY, Green Bay, Wisconsin, and Donald Lerch, Jr., of Donald Lerch, Jr. and Company, Washington, D. C. The committee has set September 1 as the target date for the unveiling.

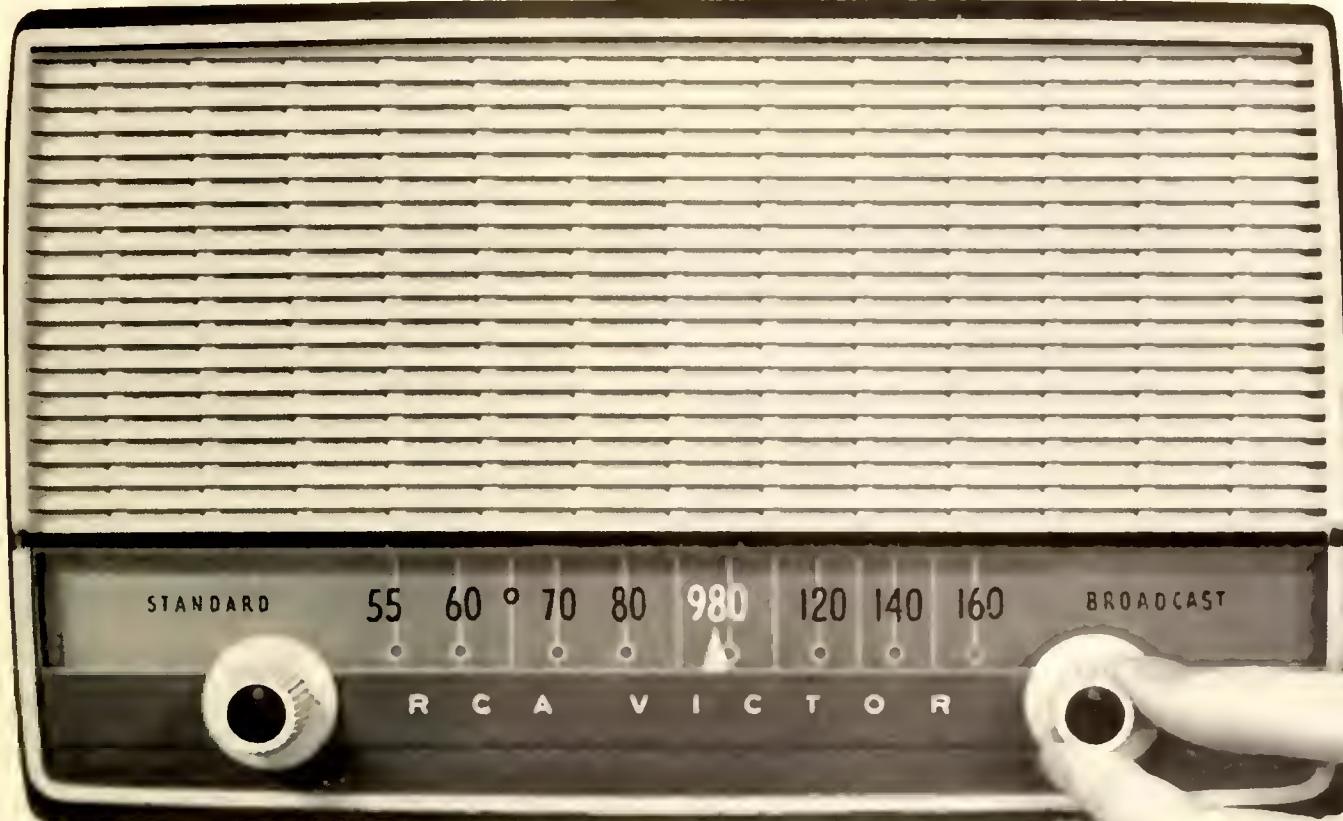
Jack Timmons, *NATRFD president KWKH, Shreveport*

No mail order on WGN

In your March 30 issue (page 10, paragraph three) you carry mention of mail order business on radio and make a reference to WGN.

We were a bit disturbed to see this because, as you know, the policy of the new administration of WGN, Inc. precludes the acceptance of mail order business, "pitch" accounts or commercial religion. This policy went into effect as soon as I began to conduct regular weekly management meetings prior to my officially coming to the company on August 1, 1956.

Ward L. Quaal, *v.p. and gen. mgr., WGN, Inc., Chicago*



Today, in the nation's Capital,
**Nielsen proves most radios
 are now tuned to WRC!**

ME PERIOD	MONDAY THRU FRIDAY	6-9 am	9-12 noon	12-3 pm	3-6 pm	SUNDAY THRU SATURDAY	6-9 pm	9-12 mid.	TOTAL WEEK
WRC SHARE OF TOTAL STATION AUDIENCE		40%	26%	20%	33%		48%	33%	33%
WRC RANK		1st	1st	2nd	1st		1st	1st	1st
WRC ADVANTAGE OVER 2ND STATION		+63%	+62%	—	+28%		+88%	+46%	+32%

NSI Report—Washington, D. C., Area—January 1957

In Washington's 17-radio-station-market, such an overwhelming vote of confidence carries over in force to WRC-advertised products. Let WRC Radio speak for *you* in the nation's booming Capital!

the NEW speaker of the house

WRC·980

SOLD BY  SPOT SALES

WASHINGTON, D.C.



All-new surveys show it again!

When the kids go away . . .

Kansas City radios stay . . . with WHB!

Let's look between 9 a.m. and 4 p.m. Monday through Friday—and *see* what happens to Kansas City radio listening when "all those teen-agers" are at school. WHB *continues* its domination! According to every major survey, every one of the 140 quarter hours from 9 to 4 belongs overwhelmingly to WHB. This, mind you, when there are *no* teen-agers available. No wonder WHB carries regular schedules for virtually every major Kansas City food chain—including A & P, Milgram's, Thriftway, A & G, Wolferman's and Kroger. Let the Blair man tell you WHB's dramatic 9 to 4 story. Or, talk to General Manager George W. Armstrong. And while you're at it, get the *whole* day and night picture!

W H B 10,000 watts, 710 kc.
KANSAS CITY

The Storz Stations
Today's Radio for Today's Selling

WDGY
Minneapolis-St. Paul

Represented by John Blair & Co.

W H B
Kansas City

WQAM
Miami

K O W H
Omaha

WTIX
New Orleans

Represented by Adam Young Inc.

**W H B—FIRST 140 OUT OF 140
1/4 HOURS BETWEEN 9 and 4!**

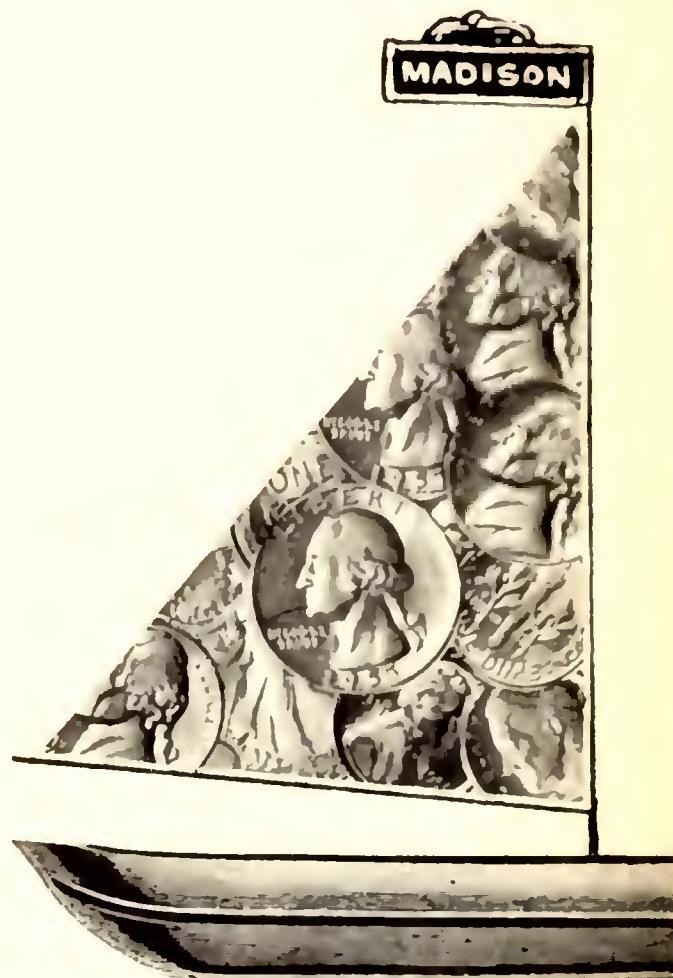
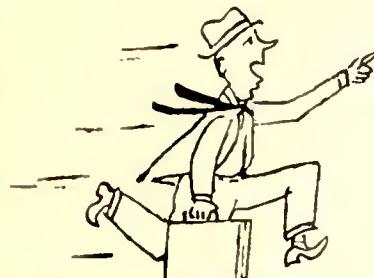
AREA NIELSEN. WHB in first place 140 out of 140 quarter-hours.

HOOPER. WHB in first place 140 out of 140 quarter-hours.

PULSE. WHB in first place 140 out of 140 quarter-hours.

W H B's share of Area Nielsen Total Station Audience: 46%.

**TODD STORZ,
President**



MR. ADMAN, YOU'RE MISSING THE BOAT

So say broadcasters who point to mistakes made by buyers in merchandising, commercials, programing and buying strategy

by Miles David

Advertisers spend millions of dollars annually for audience research, copy research, market research, motivation research and sometimes even research to check their research. About the only form of research that's missing is broadcaster research.

Admen simply do not get a chance to tap the thinking of the stations who are the ultimate carriers of their advertising—with rare exceptions.

Why this should be so is no mystery. The salesmen at Macy's don't tell the customers they're wrong,

either. What's more, in the station business you frequently don't even see your customer from one year to the next.

Because chances for exchange of constructive criticism are so limited, SPONSOR this month has attempted to set up a two-way communications link: In the 6 April issue, SPONSOR carried the article, "You're missing the boat," in which admen vented their gripes about stations. Then at the NARTB convention SPONSOR asked broadcasters for their frank views on adver-

tising and agency men with the promise that they would remain anonymous.

You might assume that, once freed from fear of identification, sellers would have a field day with petty gripes and finger pointing. But this is not the mood of today's broadcaster. He gets mad underneath his \$20 shirt, yes. But usually with solid reason, SPONSOR believes that the advertiser who pays close attention to the complaints of broadcasters can literally save the thousands of dollars now spent in wasted motion and emotion.



Although broadcasters have healthy respect for most admen, sometimes situations arise which make them picture buyers as shown on right

Here, roughly in the order of intensity, are the things broadcasters might tell you if you weren't a client and/or if they knew you well enough through day-to-day personal contact:

1. Merchandising and promotion: High up on the list of station gripes are audience promotion contests run by sponsors of network television shows. Many major station operators say they have outlawed these contests because they lure promotion people to give one client disproportionate attention. This is (a) unfair to other clients and (b) bad business, in their opinion.

Big station operators say that most of the audience promotion contests are won by the smaller station simply because the big station refuses to compete. Said a veteran who operates a tv and radio station in a Southern market: "Advertisers are putting money into prizes, perhaps under the assumption that they are giving their program a hypo nationally. But what they're getting is the fringe. They'd be better off to invest the same effort in smarter gimmicks every station could use and would be willing to use."

Station managers have the impression contests for audience promotion people in tv, and for d.j.'s in radio, are on the increase. Many mentioned a recent speech by David Partridge, president of the Broadcasters' Promotion Assoc. and sales promotion manager of the Westinghouse Broadcasting Co. (at the Ohio Assoc. of Radio and Television Broadcasters). Partridge condemned this type of contest unequivocally as a "bribe."

A minority of station men either have no active dislike for the contests or consider them a legitimate part of audience promotion. The promotion manager of a national station group who favors contests made this suggestion, however:

"If national advertisers want participation from big stations, they should have a separate contest for each class of station. Then the big station which can't afford to go all out for any one advertiser would have a chance to win; today its chances are nil against the lit-

tle station which really wants to win."

Many stations criticize attempts of advertisers and agencies to get free merchandising aid on almost the same grounds used in reference to contests. Said an East Coast station manager who's active in many industry groups:

"If advertisers put the same sweat into providing us with good merchandising material to work with that they do into cajoling us to spend money for them, they'd be way ahead."

"What really amazes me," said a veteran industry idea man who runs both a radio and tv station in a Midwest market, "is the way advertisers are so easily fooled about merchandising. We recently lost some business on our radio station to another station in town which promised a lot of merchandising. Maybe what I'm saying is prejudiced for that reason but I don't really think so. I know the merchandising job our competitor does through years of observation. And it amounts to virtually nothing. A few spotty displays, a little mailing and then they send a big portfolio of samples to New York. The wonder is that advertisers don't see through the dodge."

"The real pity," said one station sales executive, "is the way advertisers fail to merchandise radio campaigns to their sales forces. We've succeeded in selling advertising management on radio. But if they don't in turn sell their salesmen and dealers, they aren't going to get the maximum out of radio. This is one form of merchandising our station goes out of the way to give advertisers."

There are as many opinions on what constitutes a fair amount of merchandising as there are stations. Some won't do any. Others go all out. But there is widespread agreement that few advertisers know how to go about get-

ting cooperation from stations which do merchandising.

"You wouldn't believe," said a smartly dressed lady promotion executive from a Midwest station, "how many requests I get for extensive merchandising help sent out on a purple Ditto form with my name spelled wrong."

The lady in question isn't inclined to stand on ceremony. What really raises her blood pressure is the philosophy behind the sloppy Ditto request. The agency sending it is in effect saying: "You're not important enough to rate a personal letter or a well thought out set of suggestions. But here's what we want. You go do it."

What she generally does, said she, is toss such requests into the waste basket to make room on her desk for requests from admen with more intelligence and courtesy.

The moral for advertisers is clear. If you consider merchandising in the form of contact with your trade, displays and special promotions an important part of your marketing strategy, treat it that way. Don't waste time yelling for help. Instead, sit down and dope out practical suggestions for the broadcasters and ask for them as one gentleman (or lady) to another.

A veteran promotion man said it would pay for agencies to hire merchandising specialists who did nothing but travel the country familiarizing themselves with what stations can and will do. "You can't learn this out of a letter," he said. "Most stations are reluctant to make flat statements of policy because they couldn't possibly do the same job for everyone. But once you get to call the station people by their first names it becomes simpler to achieve cooperation. That's the way human nature always works."

2. Commercials: It's in keeping with the mature attitude of broadcasters that they express concern over the commercials advertisers send them. They stand or fall, after all, depending on how well the commercials do and they are wise enough to recognize it.

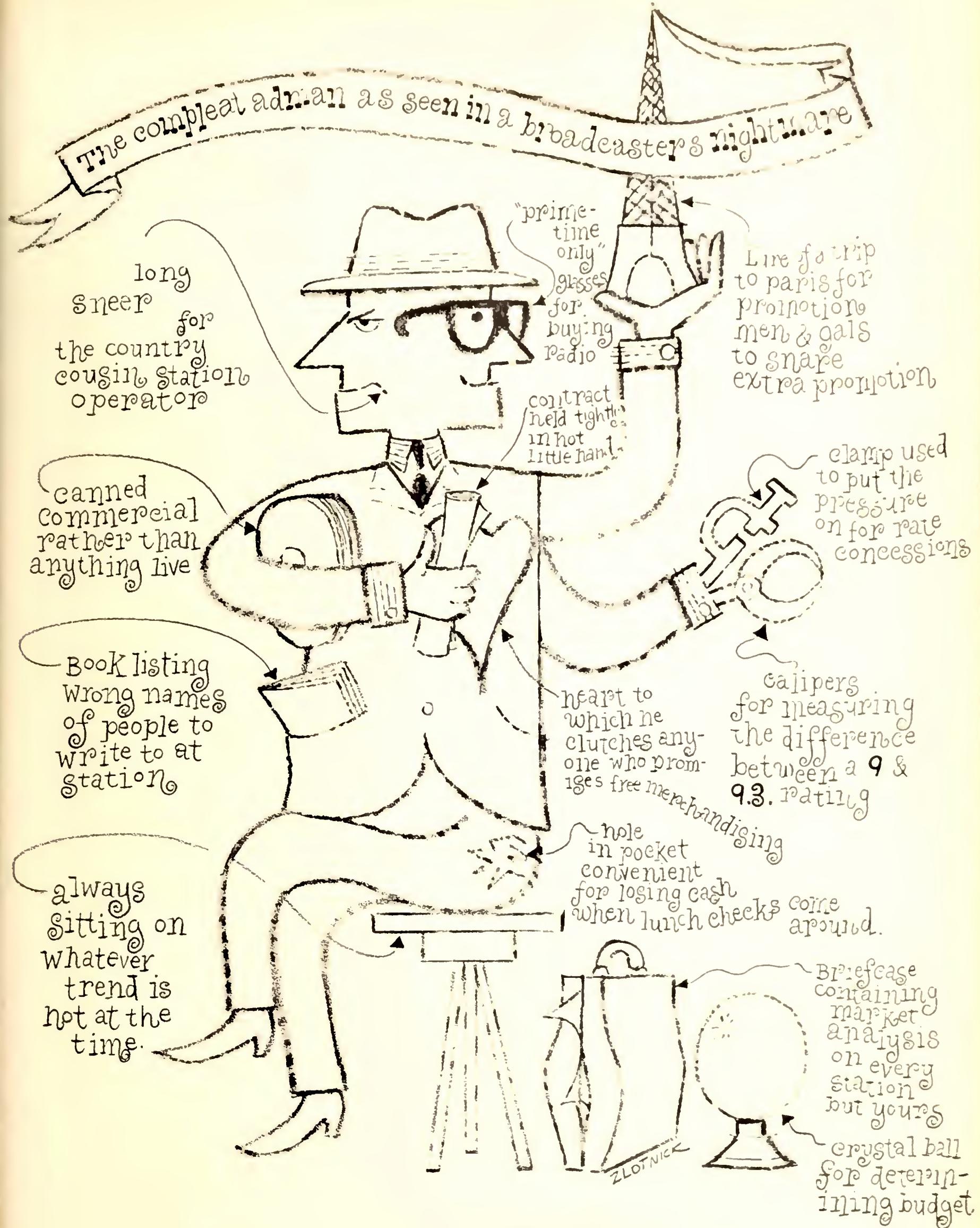
These were three important points made by as many broadcasters:

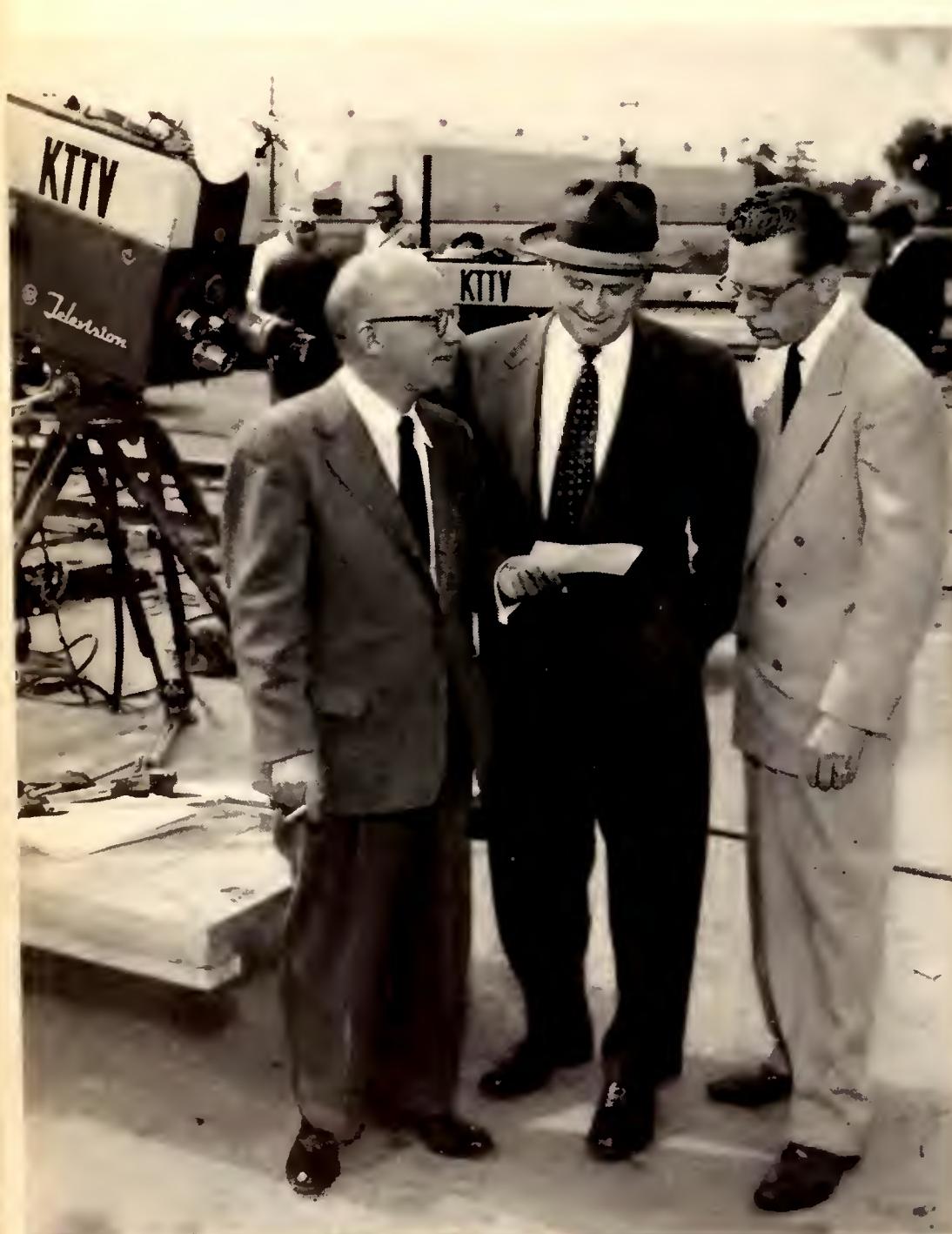
- "Advertisers should use more local live tv commercials. The vast majority today are on film. Yet we, and most other big station operations, pride ourselves on our long-established tv personalities. I think these local

(Please turn to page 66)

ARTICLE IN BRIEF

SPONSOR gave admen chance to offer constructive criticism to stations in 6 April issue. Now stations get their innings. Promotion contests draw most fire; "canned" commercial strategy is criticized; buying with closed mind raises blood pressure.





RICHFIELD'S OWN "SUCCESS STORY"

"Institutional" show called "Success Story" turns out to be highly effective in delivering business for West Coast oil company which spends million on air annually

LOS ANGELES
If an oil company's advertising can sell both the bulk buyer of gasoline—a giant airplane manufacturer, for example—and the small consumer who operates a '52 Dodge, it's achieved the best of all possible worlds.

Such is the case with the Richfield Oil Corp. in Los Angeles which has developed its own petroleum heaven. It reaches its three prime buying targets with three variations of the air media, but each variation has a special target group.

Richfield reaches blue-chip prospects, the major industrialists on the West Coast, with a unique live television program series. It sells the consumer with a continuing series of animated tv announcements. It backs its 4,500 gasoline stations with a 26-year-old radio show.

All this broadcast effort adds up to about \$1 million annually, somewhat less than 50% of the total ad budget and a gain from 30% of the budget just a year ago. Tv and radio, with heavy outdoor, lighter newspaper and still lighter magazines, combine to position Richfield as No. 1 in terms of gallonage in many areas, No. 4 or 5 in the greater Los Angeles market. Its competition is seven major oil companies, most of which are national in terms of dealership, distribution and advertising.

Richfield, at one time a relatively small regional producer, now saturates six West Coast states: California, Washington, Oregon, Idaho, Nevada and Arizona. It produces, refines and

Broadcast planning is supervised by Dorr Walsh (l), v.p., Hixson & Jorgensen agency, L.A., and Kai Jorgensen, exec. v.p., (r) in Union Pacific yards for tv remote



Plant sites are featured in weekly *Success Story* documentary produced live in three coast cities by different local crews. One in four shows is a non-commercial public service report

sells some 300 petroleum products through these 4,500 leased gasoline stations—not one of which is company operated. (It's no relation now to Richfield of New York although the two companies were once linked.)

The gasoline stations in effect become another type of "customer" for Richfield. So all advertising is interwoven to establish a Richfield personality and concept with its three customer groups: the bulk buyer, the individual consumer, the franchised gasoline station.

Kai Jorgensen, executive v.p. of Hixson & Jorgensen advertising agency in Los Angeles, says Richfield's advertising objective has always been to establish a distinct company personality first and to sell gasoline second. (The same basic agency group has serviced the account for 20 years, but the present agency is an outgrowth of the former Hixson-O'Donnell.)

Much of Richfield's own company personality has developed through use of the broadcast media. A corporate image of warmth, reliability and quality has evolved from sponsorship during the past 26 years, explains Leon H. Thamer, agency account executive.

The agency, Thamer says, works under this type of directive from Richfield: "We want complete identification with all our advertising, so that we never co-sponsor a program series. We try to establish our own radio and tv personalities and programs so that they—and what they represent—are ours exclusively. We always soft sell.

We've always had the green light from the client in exploring new advertising possibilities."

Today's radio and tv schedules reflect this exploration. They were new in concept and technique when they originated and they remain new and fresh today because of continuous changes in content and copy to match the changing times.

The *Richfield Reporter*, aired on an NBC Radio regional network of 21 stations, has been on the air six days a week, 52 weeks a year for 26 years. This show, believed by the agency to be the oldest continuously sponsored newscast in the country, is Richfield's basic broadcast buy. It reaches throughout the entire six-state area, in rural as well as urban centers. It flings out a wide coverage net into which, sooner or later, the agency believes everyone is drawn to the 10 to 10:15 nightly time slot.

Richfield Reporter is designed to reach two of Richfield's consuming units—the gasoline retailer and the automobile driver.

But the dollar emphasis is on television—both spot and local programming. Some \$300,000 worth of announcements last year was divided among about 19 stations in 14 markets. Firm 52-week schedules provide for animated film commercials 10 and 20 seconds long in prime time periods. This tv coverage encompasses metropolitan area populations, with copy following the lead set for all Richfield



Production crew of 25 take part site, script, rehearsal for half-hour radio Richfield's entry to its prime prospects

Public service *Success Story* program visit such places as Benevolent Center, charity flower show and Braille Institute



RICHFIELD SUCCESS *continued*

consumer advertising. This plugs gasoline almost exclusively, and its premium grade of gas (the other grade is regular).

But the biggest broadcast venture for Richfield is an ambitious project which began seven years ago. It's a half-hour television program called *Success Story*, and it's lived up to its name every week of the seven years, says Jorgensen. It was conceived as a documentary of the success shown by large local companies in the Los Angeles area.

Since then, after a long history of live remotes from plant and industrial sites, the client has expanded the format to two other areas, San Francisco and (next month) Seattle. The scope of this production effort is king-size: 52 half-hour live remotes every year in each of three cities, all under direct supervision of the agency staff. Each program in each market, however, has its own local production, research, writing and camera crew in addition to Richfield assigned representatives.

They scout each market for *Success Story* possibilities, arrange for future reportage via four on-the-spot cameras, stake out their shots and the sequence, write a script, rehearse the show and put it on the air during a top tune-in nighttime period. KTTV set the pattern seven years ago in Los Angeles. In San Francisco, KGO-TV started the program four years ago.



Ad manager of Richfield is Fred M. Jordan, who likes soft-sell approach

Richfield Reporter, on radio 26 years, has featured John Wald for 19



Seattle, the third in what may prove to be an even lengthier city list, will see its first show on KING-TV 7 May.

Both the viewing audience and the company like the series, says Thamer. "In Los Angeles we have, for example, an audience of some 400,000 persons. In San Francisco, we've hit as high as an 18 or 20 ARB rating, and the average is probably 11. In all cases, our audiences are steady and loyal."

But the big bonanza for Richfield is its own success story with these manu-

ARTICLE IN BRIEF

Richfield Oil Corp., Los Angeles, spends \$1 million a year on regional network radio, local tv, spot. Its goal: pre-sell bulk buying prospects, the car driver, its 4,500 affiliated gas stations. Original broadcast patterns have shaped its present personality.

faturing companies and in the reaction of their management groups. The oil company has signed many new accounts on the basis of this initial tv contact. Every big industrialist is a prime prospect for gasoline and oil products, and the Kaiser Steels, Douglas Aircrafts and Superior Honeys in many cases become close friends with Richfield through tv. And, later, many buy Richfield products—in bulk.

One in every four such *Success Story* documentaries, however, is of a public service character. Richfield commercials are minimized, and institutional, in the other three *Success Story* shows. But on this fourth public service program, they are eliminated altogether. For the public service shows the 25 people in the remote crew travel to the Braille Institute for the blind, a Red Cross hospital ship in the San Francisco harbor, the opening of a flower show benefiting charity.

This public service effort in the three *Success Story* cities is an extension of an active community service program plan which started 10 years ago, long before the network cables were installed and before national programming on peak-interest news events was available.

Richfield set up its own 11-station California network when MacArthur returned from the Philippines, picking up scenes from 10 different remote sites as the general arrived at the San Francisco airport and moved into the center of town for a huge welcoming parade. The sponsor spent \$35,000 for this pickup, an unheard of cost in

those days and one which actually "probably covered only a tenth of total expenses," says Dorr Walsh, v.p. in charge of radio and tv.

"People thought that was the worst buy we ever made and in terms of tv set circulation it probably was," he says. "But it was the greatest buy of all time in terms of results and traceable sales. We had to put on four new girls to take applications for credit cards the very next day."

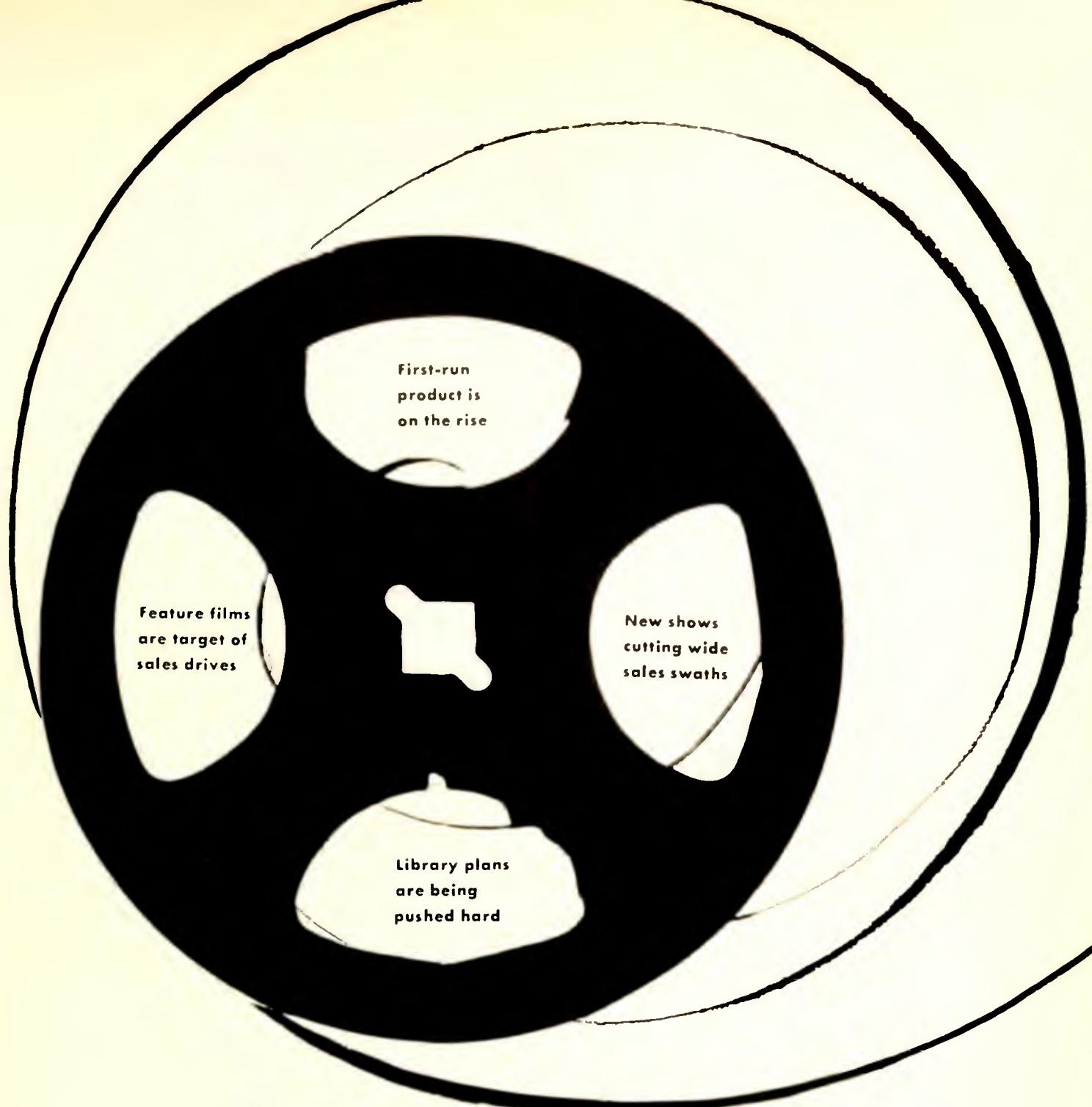
Richfield covered the Japanese Peace Treaty meetings, aired the Salk polio vaccine report direct from the University of Michigan at Ann Arbor, sent its tv producers to the national political conventions in '52 for live shows.

Today, the pattern is programing and spot. By far the largest portion of the spot budget goes to tv, although occasionally a radio push will be used for a new product. In spot tv, the client prefers high-rated position to frequency and buys perhaps four announcements per market per week. Three commercials are circulated to a station at the same time to allow for rotation and most of these are animated.

All of the advertising money comes from Richfield's own budget. The only co-op allowance is for heating oil in the Northwest. (This is a pattern quite different from that of the Richfield Oil Corp. of New York, which stresses heavy tv and radio co-op advertising. The two Richfield concerns are in no way connected as each is owned and operated by a different management and stockholder group. Many years ago, however, they were associated as divisions of a single company. See SPONSOR, 29 November 1954, "Richfield co-op plan: 90% goes to radio-tv.")

Fred M. Jordan, advertising manager of Richfield, also directs all sales promotion activities in cooperation with W. G. King Jr., vice president in charge of sales.

Jordan, in commenting recently on his use of television advertising, said: "At its very earliest emergence as an advertising medium, television commanded the attention of Richfield's marketing group. We were among the first to sponsor tv programs here in the West. As the value of the medium has increased, so has its share of our advertising budget. We shall continue to study the most effective methods of getting results from it."



FILM SYNDICATION'S 1957 SPIRAL

Nagging worry about features evaporates as sales slant up.

It looks like there'll be plenty of fresh product available

The syndication business is humming these days.

Business is not only good. It's great. By fall, if the current signs are correct, the syndication larder will be fairly bursting with new product. A number of top distributors who have kept their hands off the first-run market are coming back in.

The air of confidence is unmistakable. The nagging worry among syndicators about whether features would put a crimp into half-hours has evaporated. In its place are a number of sales offensives aimed right back at the new Hollywood feature packages.

As for advertisers, national, regional and local clients who depend on syndicated half-hours for network-quality programming can look forward to one of the longest lists of new product in years. Participation buyers, and stations as well, can figure on an above-normal replenishment of the TV program granary.

The shadow thrown by features across the syndication field last year turned out to be little more than a matter of syndication clients holding up buying while doing what any advertiser would do—examine carefully a new source of programming. The tip-

off that syndication will probably hang up record sales in 1957 came during last winter when a good half-dozen first-run-for-syndication shows cut wide sales swaths across the U.S. and distributors recouped their program costs with a speed that even surprised them.

Two straws in the wind: Screen Gems and Official Films are re-entering the first-run-for-syndication market, the former after about a year and a half and the latter after about two years. Both have been heavily involved in network programming with the Columbia subsidiary the source of 11 web shows during the 1956-57 season.



NBC FILM

80 MARKETS

"Silent Service" reached this total after three weeks of selling. Sales were mostly to single markets, small regional lineups



NTA

180 MARKETS

"Sheriff of Cochise" went on sale at the end of last summer. Clients include National Premium Beer, Brylcreem, Carter



CBS FILM

150 MARKETS

"Whirlybirds" was released in November. Continental Oil is using it to replace a wide variety of live and film programming

Since network TV has an obvious appeal to the conservative financial instincts of program suppliers, the fact that this pair is taking a fling at syndication with its slower return on the investment (even though a potentially bigger return in the long run) is a significant sign of the times.

The general run of syndication sales is being spurred by a hard fact of economic life, namely, the cash-short position of many TV stations. The dollar outlay required for some of the feature packages is considerable, as local TV programming goes. Even some of the big video outlets have been strapped because of it. This has given pause to a number of stations bracing themselves for a plunge into the Hollywood pool. It has also, not incidentally, given rise to more bartering, with cash-short stations trading time for programming.

The slapping of block-booking suits by the U.S. against the distributors of major Hollywood TV packages has inserted a new factor into the picture. The ultimate ramifications of this remain to be seen. However, even though stations may be able to pick up smaller feature packages, it will not reduce their per-hour cost for features of comparable quality. As a matter of fact, it will increase it since discounts for buying in quantity will undoubtedly be the order of the day.

Consequently, unless the feature film market or spot TV in general becomes more competitive than it is now, ad-

vertisers cannot look forward to any change in the cost of participations in feature film shows.

Because of the higher price tags of features, distributors of half-hour shows are pushing their economy concepts hard. Official made a special point about the economy of half-hours on a library basis vs. features at the NARTB convention and CBS Film Sales has introduced a new price plan for library sales which sets up discounts of up to 50% on top of re-run discounts.

As a matter of fact, having recovered from their defensive attitude toward features, syndicators are now aggressively on the attack against Hollywood product. Complementing Official's economy pitch in terms of dollar outlay by stations, NBC Film and TPA have made detailed studies designed to prove that when features are compared with half-hours, the latter come off with flying rating colors.

While feature distributors contend that such comparisons hide the fact that half-hours often get better time slotting, the series distributors answer

ARTICLE IN BRIEF

Distributors of syndicated film are no longer worrying about features as sales of first-run product mount at a healthy rate. Atmosphere of confidence will probably result in one of the biggest lists of first-run-for-syndication programs in a long time.

that such slotting only reinforces the argument for half hours.

New shows: With film distributors having their fingers in both the local and network programming pie, the full picture of what will be available for syndication cannot be drawn until web schedules are final. However, a number of shows are definitely scheduled for syndication and some of the distributors will jump just as quickly at a big national spot multi-market sale as at a network offer. Here's a cross section of shows recently or soon to be released for sale.

ABC Film: Thus far the firm expects to offer one new series for the syndicated market in the fall.

CBS Film: Two shows, *Gray Ghost*, a series built around a Confederate army raider, and *Assignment Foreign Legion*, are up for sale to either network or large national spot clients. CBS Film's *Whirlybirds*, released last November, marked the re-entry of the network subsidiary into first-run syndication after a hiatus of two years.

Guild: In the blueprint stage at Guild are two shows planned for national sale, either network or spot. Capitalizing on its rights to Jack London material, the firm will bring out its second London series (the first is *Capt. David Grief*) and an adventure series set in the Near East.

NBC Film: Though pilots have not yet been made, NBC Film currently is planning on two syndicated series for

ing current season reflect the healthy state of the business



MCA TV OVER 180 MARKETS

"State Trooper" was offered late in the fall. Brewers sponsoring the show include Falstaff, Schlitz, Hamm, Carling, Schmidt



TPA

"Hawkeye and the Last of the Mohicans" went into syndication in January. Langendorf Bread bought show on the West coast



ZIV

80 MARKETS

"New Adventures of Martin Kane," offered for sale in March is not due to be aired on tv stations until late spring



115 MARKETS

ing points in the life of people, and *Decoy*, a New York City policewoman series.

RKO Tv: The following are probably set for the syndicated market: *Aggie and Sailor of Fortune*. The former, introduced early this year, features the adventures of a U.S. fashion buyer in England, where the show was made. The latter, also produced overseas, features a Mediterranean background.

Walter Schurimmer: Thirteen hour episodes of *All-Star Golf* are in the can and 13 more are scheduled for shooting in the late spring. The 26 are set for fall release.

Screen Gems: Having kept its skirts clear of first-run-for-syndication since *Celebrity Playhouse* was kicked off with a sale to Falstaff Brewing about a year and a half ago, *Screen Gems* returns to the fold with probably two or maybe three shows for the 1957-58 season. The current plan is to offer one in June, one in the fall and one next spring. Production has started on *Johnny Nighthawk*, an adventure series about a free-lance transport pilot. In addition, *Screen Gems* will distribute Goodson-Todman's *The Web*, which is set to roll as soon as a host is signed for the series.

Sterling: New product introduced by *Sterling* at the NARTB convention included *Time in for Sports*, *Cartoon Classics* and *Recordtoons*. The first will be a summer network replacement but will be syndicated in non-network markets. If not continued in the fall

GUILD

130 MARKETS

"Captain David Grief" set sail in November. Client list includes S.O. of California, D-X Sunray, Stroh and Pearl Brewing

on the web, it will be syndicated also in the network markets. *Cartoon Classics* is a package of cartoons made in various foreign countries, broken down into five-minute episodes with cliff-hanger endings. There are five stories totaling 65 episodes. *Recordtoons* are animated versions of popular children's records.

TPA: The distributor is looking for a network client for *Tugboat Annie* but will sell to a national spot advertiser if the lineup is big enough.

Ziv: It looks like *Ziv* will put a total of four shows in syndication this year, compared with three in 1956. Already sold in part are *New Adventures of Martin Kane*, placed in more than 80 markets and set for its air debut early in May, and *Harbor Command*, which, although it will not be seen until fall, has been tied up in about 75 markets, 55 of them for Hamm Brewing. *Ziv* is now pitching a pilot of *Sea Hunt*, a series with a skin-diving background, to regional clients. The fourth entry will probably come out of *Ziv*'s supply of current pilots. They include *Tombstone*, starring Lee J. Cobb; *I Love a Mystery* and *Mackenzie's Raiders*, the latter a series with a Civil War and post-Civil War background.

HOW CLOSE IS RADIO TO BRAND?

Spending data in both spot and net radio is not inaccessible.



PROGRESS REPORT

Individual brand dollar figures are still needed, still unavailable. Why? Because radio stations won't report activity? 800 stations recently responded to a request for such figures. Because clients won't cooperate? In an ANA survey, more than 80% agreed to release figures.

The most needed figures in spot radio—dollar spending in that medium by individual brands—still lie hidden in the vault and only a few in the industry appear to be busy trying to work out the combination.

One of these is the Station Representatives Association which, three months ago, released for the first time in radio history spot dollar spending by product category and continues to issue these vital reports on a quarterly basis. This organization, and primarily its Radio Trade Practices committee, is still trying to develop an efficient way to collect the details of how much each advertiser spends in spot radio. But so far, according to SRA Managing Director Larry Webb, there is no concrete progress to report.

James M. Boerst, publisher of the *Spot Radio Report* through his Executives Radio-Tv Service, has shown the possibility of assembling spot radio data by individual brands through dual sources—agencies *and* stations. At least, this week SPONSOR learned through the result of Boerst's efforts that the old alibi that stations wouldn't bother reporting their spot activity doesn't hold water.

For some time, Boerst has been working through agencies with the co-operation of their clients to compile regular reports on spot radio activity. Nearly 100 agencies and about 350 clients supply him with information. However some clients still withhold data on their spot spending. (Boerst maintains that most agencies are willing to provide such facts but are hampered by client refusal.)

To fill these gaps in his report, Boerst decided to go to the seller.

Boerst contacted radio stations with a questionnaire in one product category—soap. It listed all the products of each advertiser, requested the activity per week for each in regard to number of broadcasts, day or night, length and kind of announcements.

More than 800 stations responded!

Boerst feels that as long as there are advertisers who will not allow their agencies to furnish spot dollar information, the combined agency-station reporting sources may be the answer to complete coverage in this medium.

Actually, a strong and successful effort to bring these figures out into the open, underwritten by a recognized broadcast industry group, will undoubtedly break down the last advertiser resistance to revealing information. Clients already know that such information is already in public domain just as are their annual reports on business. They also know that they themselves need this information, since today no business can work profitably in a vacuum.

The proof of this lies in the fact that right now radio advertisers are spending their own dollars to learn what their competitors are spending in the same medium. In other media these clients are getting the same sort of information for free. TvB's first annual report on spot tv dollar figures is already a standard working tool at agencies and client companies.

Last autumn, a survey conducted by the Association of National Advertisers among its members reflected the high interest in getting spot radio dollar figures. Some 90% of those spot advertisers answering the questionnaire, said a published report on spot expenditures and activity of other advertisers would be useful to them. More than 80% stated they would be willing to authorize their agencies to furnish "any operating central source" their quarterly spot expenditures.

Such a "central source" could well be patterned on the TvB structure. Many in the broadcast advertising industry feel that the Radio Advertising Bureau is the logical administrator of such a project since it would benefit both stations and advertisers.

DOLLAR FIGURES?



THIS WE FIGHT FOR: Regular publication of the radio expenditures of individual advertisers, comparable to data from other media. (From sponsor's editorial platform.)

the industry only wakes up

All the machinery necessary to produce periodic public reports on company-by-company dollar spending in network radio is set up and in working order. It has been for some time. But the industry has yet to get those reports.

Every day, all day, the *Broadcast Advertisers Reports* in New York monitors each of the four networks on tape. These tapes tell the whole story of network advertising activity, and could be translated into dollar figures.

"BAR is now in a position to produce network dollar figures overnight," says BAR's Bob Morris, "provided somebody wants them."

At present, about 45 of the top advertising agencies buy the regular TV and radio reports issued weekly by BAR. (In addition to monitoring the radio networks, this service also monitors 20 TV markets. In the New York area, it also monitors all radio stations to record spot activity.)

The BAR reports, however, do not translate radio advertising activity into dollar figures. That is up to the subscriber to work out.

That regularly published reports on dollar spending in radio are wanted and needed by agencies and clients goes without saying, since many are spending their own money or fishing in many ponds to get such information. The big question is when will the broadcast industry itself make such information an industry service?

In their complete service to clients, the A. C. Nielsen Co. provides program cost figures for network radio. These figures are now being re-evaluated as the company prepares a new and revised Nielsen Radio Index. This is another yardstick that a client may use in figuring out what his competitor is spending in network radio.

Then, of course, there are the networks themselves. These could be the fountainhead of all information on actual client dollar spending. It is they

who do the billing and therefore hold all the answers.

For many years they supplied the answers through Publishers Information Bureau. Each net reported to PIB its sales and this became industry-wide information comparable to PIB reports on other media activity.

It came to an abrupt halt in August 1955. According to PIB, the decision to discontinue reporting on network radio came from the networks.

The bone of contention then—and it still remains—was the problem of what figures to report: gross or net? ABC, CBS and MBS reported gross sales. NBC took the position that only net figures had meaning. But to see a net figure of its own alongside the gross figure of a rival gave scant pleasure.

Matthew (Joe) Culligan, vice president of the NBC Radio network, says, "I'm personally in favor of making available to advertisers any information that will help them—and making it available as quickly as possible. Now that the giants are coming back into network radio, they should be given access to every fact they need. But," he added, "it is meaningless to release gross sales figures without the reader knowing the discounts."

At CBS and MBS, thinking remains unchanged. Since other media report gross sales figures, they intend to go on reporting gross. They point out that print media, for example, have discount structures too but still report gross. What thoughts Bob Eastman, president-elect at ABC, may have on the subject will have to wait until he takes over his new post in May.

Whether it will play any part in the return of network radio dollar figures or not, one thing must be remembered: The network radio picture today is much more exciting than in 1955.

The new and growing activity in net radio, now riding well over the \$100 million mark, may yet force out the facts that clients need.



PROGRESS REPORT

Can network radio, now in its renaissance, afford to keep its clients in the dark on the facts they need and get from other media? The machinery for regular reports on dollar figures is ready. All that's lacking is an industry-wide push to put that machinery into motion.

CAN THE TV HOMEMAKER SHOWS COME BACK STRONG?

Yes, say admen, if homemakers can also attract the younger audience, spice up formats and sell their clients more effectively



1. Fashions

1956	1957
71%	69%

Figures based on *Buyers' Guide* survey represent percentage of tv stations carrying this show-type

2. Kitchen

1956	1957
87%	77%

Audiences are limited to best homemakers, who are busy during a.m. hours when shows are on

3. Baby care

1956	1957
49%	38%

Appealing to younger women, these shows have biggest audience turnover. Young women prefer entertainment on tv



A problem hangs over this week's annual convention of American Women in Radio and Television in St. Louis: the slow but sure decline in the number of local women's service shows on television.

The cold facts in SPONSOR's recently published 1957 *Buyers' Guide*, show something drastic is happening to this entire category of programming. In 1955, more than 90% of all tv stations answering SPONSOR's survey had kitchen shows. This year only 77% of them do. Child care programming has slipped from 49% last year to 38% this year.

This trend confounds expectations of the tv industry five years ago when it was felt that informative, low-cost homemaker programming would be a growing daytime tv staple. But since that time, the abundance of film and other factors have reversed the trend.

Because of this alarming cut-back in women's service shows, women broadcasters are themselves asking these searching questions:

- Does this decline reflect a change in audience tastes?
- Are women service shows no longer effective sales vehicles?
- Has the time come for women personalities to revamp their approach?

SPONSOR set out to find the answers by surveying the admen who ultimately determine the fate of women's service shows by either buying them or not buying them. Their reaction in a nut shell: a real need for this type of programming still exists; but the women performers themselves have not done an effective job of communication with clients and agencies.

"Women on local service shows of-

ten do a personalized selling job that no canned commercial can duplicate," says the advertising manager of a major drug company with a line of baby products.

"They may have a higher rate of conversion from viewer into customer than many competitive program formats. But they haven't documented their case among agencies and advertisers."

Timebuyers, particularly for woman-conscious accounts like General Foods, Best Foods and Gerber, would

like to have information beyond ratings to justify participations in these service shows.

"Ratings aren't the best yardstick when you're trying to evaluate personalized salesmanship against film commercials," said a buyer for a cereal. "But if I'm faced with no information other than an 8 rating on an afternoon feature against a 5 for a service show, I've got to vote for the higher circulation."

In making the rounds among clients, agency buyers, reps and women per-

sonalities, sponsor uncovered these suggestions for improved selling and programming by homemaker personalities:

1. *Fight ratings-consciousness:* There are homemaker shows that enjoy high ratings. The majority, however, do not. Their appeal tends to be restricted to a specialized audience of the most efficient homemakers.

"Since those are the women who're most concerned with improving their homes, they're also the best customers for women's products," the buyer for

THE PROBLEM AS ADMEN SEE IT

Ratings - consciousness: If women's shows provided more audience data, information on merchandising promotions, success stories, account of civic activities, timebuyers wouldn't have to rely solely on ratings for show selection.

Sluggish formats: Variety in production need not be costly. Gals should encourage suggestions from camera crew. Livelier presentation of material might attract younger viewers as well as current audience.

Client communications: Let agency and client know reaction of the audience, trade to the show. Send along viewer mail, trade comments. Develop personal contact with agency's or client's field men.

Fresher material: A clearing house for editorial information, possibly AWRT's headquarters, could provide a steady stream of interesting material for shows, stimulate tv gals and help keep their material fresh and lively.

Specialized audience: Turn drawback into asset by promoting specialized audience to right clients. Gather information on conversion of viewer into customer through write-in mail, store checks.



WOMEN'S SERVICE SHOWS *continued . . .*

a nationally marketed dessert told SPONSOR.

"Therefore, it's a mistake to kiss off women's service shows with sheer ratings analyses. These local women personalities should sell their shows as packages to us, including in their presentation a thorough analysis of their audience composition, of local success stories, explanations of their format and a lively account of their leadership role within the community."

Women tv and radio personalities have a unique standing in their communities. Kathi Norris, who was General Electric's commercial personality for three years, developed close contact with women's service show m.e.'s in extensive travels through the country for G.E. As a gal who had produced and m.e.'d her own hour-long local show in New York for five years previously, she could study homemaker shows with a practiced eye. This is what she found:

"First, these women have excellent, active trade relations. They're very conscientious about keeping track of the effect their commercials have not only on the audience, but also on the

trade. So many of them actually work as promotion directors in local stores that they have strong personal contact with trade and customer alike. This makes them far more effective on-air salesmen than statistical analysis alone can show."

In the case of radio, the fight against ratings-consciousness is more uphill. With the emphasis upon saturation spot buying and cumulative ratings, many top reps feel that lower rated programs have a disadvantage that their sales effectiveness on a local level can't make up.

"When you're selling adjacencies, you're selling ratings," one rep told SPONSOR. "And the pattern in radio is announcement schedules rather than program sponsorship."

Nonetheless, there's widespread conviction among clients and buyers of such shows on both radio and tv that their rate of conversion of listener to consumer is high. SPONSOR uncovered no statistics to prove this theory, but several women personalities themselves have suggested a national method for documenting the case. Here's how it would work.

Homemaker programs tend to have a fairly large number of write-in offers. The response to these write-ins would certainly be a valid indication of audience loyalty. Some women broadcasters feel that all women's service shows should send these and other result stories to AWRT's own national headquarters, which could then become a ready source of information for timebuyers.

2. *Time problem:* There's a vicious circle in tv scheduling which might be called the "time-ratings" cycle. A show with relatively low ratings is pushed into secondary time periods. There it naturally gets less opportunity for big audiences, so its ratings decline further.

This cycle seems to operate fairly strong against women's service shows. More and more, these programs have been crowded out of the increasingly popular afternoon hours into morning time.

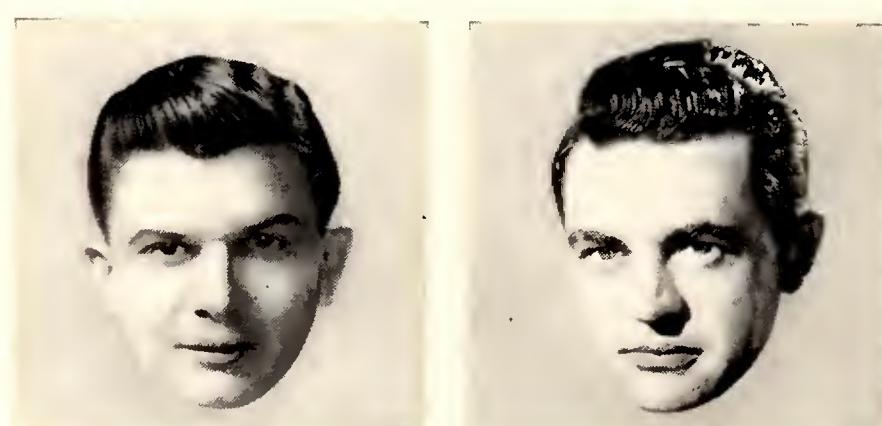
"The only problem is that these programs tend to appeal to the best homemakers," a General Foods media buyer told SPONSOR. "And it's no secret that the really good homemakers are particularly busy with their household chores in the morning."

At the same time, the local station's concern is to be in the best competitive position. Therefore, the trend has been to put more and more top features and good syndicated film shows (stripped) or lively audience participation programs into the afternoon hours. And where does that leave women's service shows?

"One solution might be for women to broaden the appeal of their service shows," the product manager of a nationally marketed dairy product told

SOLD ON SPOT

as a basic advertising medium



LEN MATTHEWS and TOM WRIGHT of THE LEO BURNETT CO.

(Vice President in Charge of Media, and Media Manager, respectively) state the case this way: "The Leo Burnett Company was founded in 1935, and has been recommending Spot broadcasting as an advertising vehicle to its clients ever since. Twenty-one of the twenty-three advertisers handled by Burnett have used, or are using, Spot broadcasting."



"I know KRIZ Phoenix insists on brief commercials, so I thought I'd dress appropriately."

SPONSOR. "After all, station managers aren't 'anti-women's shows,' they're just pro maximum audiences. Women's service magazines continue to thrive, so there's an interest in the material. Apparently, it's just not being presented the best way on the air."

It's an established fact that the service departments of women's magazines tend to get far higher readership than the fiction or articles. Yet in daytime radio and TV the trend is reversed. Entertainment programming gets the mass audiences, while service shows are shunted into the background.

3. *Change format*: That's what many agency programming men suggest. Some successful women personalities have recognized this need to keep up with the times.

"You can be entertaining and still instruct," says Josie McCarthy, a leading homemaker show personality on WRCA-TV and NBC-TV. "TV is considered show business, but women commentators aren't. They could become 'show business' easily enough by keeping up with the trends. It wouldn't hurt many women commentators to get some dramatic experience."

"Also if women viewers don't want to be taught in half-hour chunks, cut your show to a fast-paced 10-minutes of homemaker news and use the remaining time for spicier interviews. Above all, I'd say we have to be flexible and not use last year's format any more than we'd wear last year's dresses."

The beauty of dramatic training and experience even in local amateur groups is the fact that it stimulates the woman personality's imagination. It may help her come up with more creative production techniques and present her information more palatably and entertainingly.

4. *Add new audience appeal*: There's a feeling that homemaker shows haven't been as popular with the new generation of young housewives as they have with the more mature crowd. Yet this is the crowd—the women between 20 and 40—that advertisers of family-use products want to reach.

"In this age group of women there seems to be a greater wish to be entertained than taught," says Peggy Stone, president of Radio-TV Reps. "That doesn't mean they can't be taught the homemaking information that they actually require more than the older housewife. It just means that the show has to be angled differently."



5000 Watts Daytime



950 KC
Indianapolis, Ind.

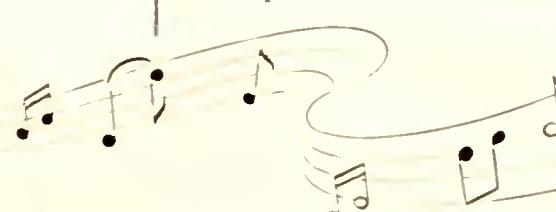
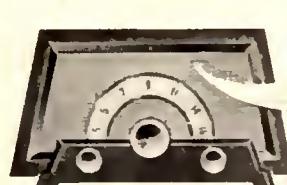
From Dawn to Dusk, WXLW serenades Indianapolis and surrounding area of 100 miles with music and up-to-the minute news. "Day In, Day Out"—All Day, Every Day this high income, rapidly growing market is "hep" to WXLW... and your sales message. Spin a "commercial" platter and poll your results... a real hit!

5000 Watts Full Time



1460 KC
Des Moines, Iowa

In Iowa, it's KSO, the most powerful independent! Programming always popular music, news and sports. KSO holds its listeners' attention and puts them "In the Mood" for your sales message. Financially capable buyers will respond. Give KSO a spin—your response will show a "hit"!



Get the Facts from Your JOHN E. PEARSON Representative

HERE ARE BARE FACTS!



KVLC LITTLE ROCK

is undisputed TOPS in
ELEVEN CONSECUTIVE
MONTHLY HOOPER
RATINGS! And leading in
145 out of 200 quarter-hours
according to PULSE Metro-
politan Report!*

*Monday Through Friday
Sign-On to Sign-Off



ARKANSAS'
ONLY MEMBER
AIMS GROUP



Get the KVLC SUCCESS STORY today!

New York: Richard O'Connell, Inc.
Dallas: Clarke Brawn Company
Chicago: Radia-TV Rep., Inc.
Los Angeles: Tracy Maare and Assoc.

The younger women, for instance, are usually more concerned with the careers of their husbands than older women. It just takes one sentence or a few words to fit a recipe or household item into this frame of reference. For instance, a menu suggested for "when the boss comes to dinner" might be more meaningful than that older standby "an easy washday meal."

From the timebuyer's point of view, the single most important question is: precisely what audience does each homemaker show reach. Local women personalities can provide at least part of this information from their knowledge of the studio audience and the character of the write-ins.

"Even today some advertisers require a particular segment of the overall audience," says Joan Stark, Grey Advertising timebuyer. "We buy some women's shows for Union Pharmaceutical simply because these shows tend to reach a more mature audience of women over 35."

But generally the high cost of television mitigates against buying specialized audiences.

"If tv were less costly, more advertisers could afford to buy shows for specialized audiences," the buyer for a General Foods product said. "The only time I'll pick up a segment of the audience as against the whole is if the price justifies it."

5. *Organize a clearing house for information:* Newscasters have wire services and network resources at their beck and call, say women commentators. But in the women's service field there's no easy way to get the editorial content of the program. There's also minimal opportunity for the kind of exchange of ideas that makes each show more stimulating.

AWRT does an effective job through its annual national and several regional conventions by bringing women personalities all over the country together for just such purpose. But there's still need for a daily source of good editorial information, according to several leading women personalities.

Some look to AWRT as the ideal clearing house. In other words, information sent in by its members on a regular basis would be made available to all members. The purpose is not to standardize the programming content, but on the contrary, to stimulate new ideas.

While it would probably be ideal for women broadcasters if AWRT did

handle such a project, this kind of editorial clearing house operation could be set up on a commercial basis, according to Kathi Norris. She envisions it as a type of wire service from which women can buy the information. Also, the same women would send in material to the wire service and be paid for it.

6. *Develop close client relationships:* While last, this is the most important point. When local sponsors are concerned, women personalities generally tend to be particularly obliging in merchandising tie-ins, and they do inform their clients about the work they do.

The problem with women's service shows as with many local personality shows is contact with national advertisers. There are several ways of improving this relationship:

- *Send the client monthly reports on the show.* Include in these calls on the trade, merchandising efforts, mail from viewers or listeners.

- *Check (through the station and agency) upon any visits to the community by anyone from the client office.* Arrange ahead of time for guest appearance, if this is appropriate. Otherwise, time show interviews to be particularly appropriate to the client. Also, it helps if the woman commentator can have the client accompany her on store appearances or other merchandising carry-through affecting the show.

- *Keep the agency informed about success stories.* The agency, after all, does a major part of the selling job in terms of letting the client know what his programs are doing for him.

Therefore, it should be part of a weekly or monthly routine for women broadcasters to send reports to account executives or timebuyers of the agencies that are placing business on their shows. Such reports should include mail or write-in response, occasional "audience profiles" to supplement ratings reports and show the agency more clearly whom the commercials are reaching.

These reports should also include full descriptions of all merchandising and promotion efforts being made both by the station or the woman personality herself. They should include reaction from the trade.

Briefly, the more complete these monthly reports to the agency are, the more valuable to the timebuyer as a base for future orders.

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Dairy, Chi	Campbell-Minthun, Chi	NBC 188	Twenty-Ten Plan (10 one-min & 10 thirty-sec partics per wk from 10 am-4 pm, M-F); 3 June; 13 wks
Campana Sales Co, Batavia, Ill	Erwin, Wasey, NY	CBS 201	Robert Q. Lewis; Sa 11:30-11:35 am; 3 Apr; 13 wks
Chesebrough-Ponds, NY	Compton, NY	CBS 201	Sports Time; M, W, F 7-7:05 pm; 17 June; 13 wks
Dixie Cup, Easton, Pa	Hicks & Greist, NY	CBS 201	Robert Q. Lewis; Sa 11:40-11:45 am; 18 May, 26 wks
General Foods, White Plains, NY	YGR, NY	ABC	Breakfast Club; M-F 9-10 am; 3 segs; 15 May
General Foods, White Plains, NY	YGR, NY	ABC	My True Story; M-F 10-10:30 am; 2 segs; 15 May
General Foods, White Plains, NY	YGR, NY	ABC	When a Girl Marries; M-F 10:30-10:45 am; 2 segs; 15 May
General Foods, White Plains, NY	YGR, NY	A8C	Whispering Streets; M-F 10:45-11 am; 2 segs; 15 May
General Foods, White Plains, NY	YGR, NY	NBC 155	Bandstand; M-F 10-12 n; 1 partic per day; 13 May; 26 wks
General Foods, White Plains, NY	YGR, NY	NBC 157	Pepper Young's Family; M-F 3:45-4 pm; 1 partic per day; 13 May; 26 wks
S. C. Johnson, Racine, Wis	FC&B, Chi	NBC 158	Monitor; 8 thirty-sec partics per weekend; 28 June; 5 wks
Mack Mfg Corp, NY	Doyle, Kitchen & McCormick, NY	NBC 158	Monitor; 60 one-min partics; 28 June; 10 wks
Paine, Webber, Jackson & Curtis, NY	Doremus, NY	ABC	Business & Financial News; M, W, F 5:55-6 pm; 8 Apr
Pharma-Craft, Batavia, Ill	JWT, Chi	NBC 179	News of the World; M-F 7:30-7:45 pm; 1 one-min partic daily; 8-19 Apr
Scholl Mfg Chi	Donahue & Coe, NY	NBC 179	News of the World; Tu, F 7:30-7:45 pm; 2 one-min partics per wk; 16 Apr; 11 wks
Sleep-Eze, Long Beach, Cal	Milton Carlson, LA	NBC 173	People Are Funny; W 8:05-8:30pm; 1 partic; summer; 13 wks
Sleep-Eze, Long Beach, Cal	Milton Carlson, LA	NBC 176	One Man's Family; M-F 7:45-8 pm; 2 partics per wk; summer; 13 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Billy Graham Evangelist Assn, Minn	Walter F. Bennett, Chi	NBC	Hour of Decision; Su 10-10:30 pm; 21 Apr; 52 wks
North American Van Lines, Fort Wayne	Applegate, Muncie, Ind	NBC 158	Alex Dreier Newscasts on Monitor; 3 five-min & 1 ten-min newscast per weekend; 25 Aug-May, 1958
Texas Co, NY	Cunningham & Walsh, NY	A8C	Metropolitan Opera; Sa 2:00-5 pm; fall; entire season

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Asher	KNX-CPRN, LA, dir advtng & promotion	Golden West Broadcasters, dir advtng & promotion
George D. Coleman	WGBI-AM-TV, Scranton, Pa, gen mgr	Triangle Stns, Phila, dir regional sls
James W. Evans	WXEX-TV, Richmond, dir promotion & merch	WSOC-TV, Charlotte, NC, promotion dir
Chuck Henderson	N8C, NY, mgr field exploitation-r-tv	Same, mgr publicity-N8C owned stns & NBC radio
John E. Holmes	Automatic Projection Corp, vp chg sls	Roger Wade Prod, NY, sls mgr
Martha L. Jenkins	Litman-Stevens & Margolin, Kansas City, Mo, production mgr	KCKN Kansas City, sls
Herb S. Kaufman	ARB, Wash, DC, project dir	Same, NY, sls office-accts
Alfred Lurie	Sam R. Bloom Advtng, Dallas, r-tv dir	KTSA, San Antonio, gen mgr
J. Donald MacGovern	WMMW, Meriden, Conn, sls mgr	WTIC, Hartford, sls
Darrell McCain	Ted Bates, NY, media super	Alfred Politz, NY, project dir
John K. McCarthy, Jr.	KVOD, Denver	KBTW, Denver, local sls
William R. Nutt	KLOR, Portland, Ore, regional sls mgr	KCW-TV, Portland, Ore, merch mgr
Joe Story	KCKN, Kansas City, gen mgr	KCMO, KCMO-TV, Kansas City, sls
Henry Walden	WNEW, NY, news & night mgr	WPTR, Albany, program dir
Keith Wasser	KRCG-TV, Jefferson City, Mo, acct exec	WHB, Kansas City, Mo, sls
Robert A. Yochim	WERC, Erie, Pa, sls mgr	W8UF, Buffalo, sls rep

STATION CHANGES

KATZ, St. Louis, has appointed Rollins Broadcasting natl rep
KRCI, Grand Island, Neb, has been purchased by the Stuart Investment Co
W8RC & W8RC-TV, Birmingham, have been sold to Radio Cincinnati

WDOK, Cleve, has appointed Weed & Co natl reps
WPTR, Albany, has appointed Adam Young natl rep

SPONSOR ASKS

What should fact sheets for ad lib commercials contain?

Pat & Jack Taylor, WPEN, Philadelphia
We consider ourselves an audio gun, all primed to shoot advertising bullets. And the ammunition we prefer by far is fact sheet material supplied by the agency. All we ask for are the facts, succinctly but fully set forth. With



"stick to the main point and make it 'hot'"

that "ammo," we embellish, personalize, sell!

However, we have found that there are fact sheets and there are fact sheets. After years of air work, we should like to outline a few thoughts we have on our preference as to the contents of the perfect fact sheet.

1. Name of product, slogan, and just what it is.
2. Diverse general or specific uses of product.
3. Features of product—size, smell, taste, ease of operation or preparation.
4. Unusual uses of product.
5. Price of product.
6. History and quality of company.
7. Ease of procuring product.
8. Mail pull information, if any.

And, if we may, a few random points. Don't send an over-long fact sheet which may run three pages or more, loaded with dozens of facts. Very often, extremely important copy points must be glossed over, because of the very weight of material sent. Stick to the main point—make it "hot," and just comprehensive enough to give us the ammunition we need.

On the other hand, don't send through a skimpy fact sheet. This causes "stretching for copy angles."

You know better than we what the major copy angles are for your product—tell us!

We also find it most helpful to get a fact sheet with the urgent points first—then the semi-important facts, then the minor filler facts.

And we like to be kept advised of new uses for your product, new developments, new wrapping, new ingredients, new anything! These keep us on our toes, they keep our outlook fresh, and they allow you to take advantage of the terrific "immediacy" of radio.

thing's gotta give—and invariably it's the sacrificing of the proper personalized touch, which was the whole idea of the ad lib commercial in the first place.

If I were limited to but a single basic criticism of the fact sheets supplied for ad lib commercials, I'd sum it up in a line borrowed from one of NBC's well-known detectives: "Just give me the facts, ma'am"—but, please, not so many!

Allen Hedgecock, announcer, WMAR-TV, Baltimore

Though the performer's reputation for knowledge of a product and style of delivery is most visible to the listener—thereby making him the first person criticized, constructively or otherwise—it is very much to the advertiser's advantage to supply, through his agency, all possible facts on his product and his institutional background. This is not always done. In fact, it is not unusual for an announcer's kit, even in TV, to consist of an introductory letter and one piece of newspaper proof. This scant material is often meant to serve as the basis for a daily commercial on an unlimited contract. Everyone loses with preparation like this.

Some announcers I have known have spent hours searching all media for information that might be used in connection with a product for which they have an ad lib commercial. Naturally, such industriousness is not prompted by sudden virtue, but with the thought in mind of doing the best job possible in order to retain the accompanying talent fee.

Why not follow through from the beginning? If an advertiser wishes to spend money for the most effective informal approach to the public, he can assure himself a good job at the station level by supplying:



"just the facts . . . but not so many!"

fact sheet. I've been told once or twice that in a pinch I can spill out about as much wordage as an LP played back at 78 rpm's. But breathless ain't exactly overstatement for what some fact sheets expect a guy to get across in just one minute. And still, mind you, manage to inject a generous amount of his own personality into the message.

In the crammed fact sheet some-

1. A well-developed basic fact sheet listing only the hard selling points of the product, complete with *do's* and *don'ts* which the announcer may use in ad lib structure (when available, these sheets have usually been satisfactory as partial preparation).

2. Institutional background, especially necessary when the product or advertiser's name is new in the market.

3. A list of slogans and sayings consumers are used to hearing connected with a recognized product, together with individual product background—how and where grown, processed, manufactured, etc. (Local influence should be included by all means.)

4. In television: sparkling visual material designed by people who know the technicalities of the medium (how often have impossible objects been provided for tv adaptation?).

By co-ordinating these not entirely new but seldom combined ideas, the



"background is important when product is new"

advertiser and ad lib announcer might well establish firm liaison, resulting in better performances and higher sales volume.

Even though fact sheet selling has been, and probably will continue to be, most successful on radio record and interview programs, there is an expanding area of development in tv for this type of commercial; the better women's programs, local sports, and, by no means least, fact sheet style as applied to live-hosted feature films.

With many stations devoting 10 hours and more per week to features, the on-camera host is coming into his own definite status as a tv personality. Indeed his sometimes humorous appraisals of occasional poor film properties often turn a dull night into genuine enjoyment. What a perfect vehicle for casual but concentrated fact sheet selling!

There will be more ways, too, in which fact sheets will assume even greater importance in radio and tv. So, we should develop a new standard kit, from the fact sheet as we now know it and make even better use of an already valuable trade tool.

MEET DON POWERS



Effective April 1, 1957

Manager O & O stations

MAINE BROADCASTING SYSTEM

Manager WRDO since October 1953

Sales Manager WRDO five years

17 years in the business

★ ★ ★ ★ ★ ★

Don Powers now pilots Maine's oldest and most-listened-to radio network (recently bulwarked by the part-time affiliation of WLAM-Lewiston-Auburn). In his new capacity, Don looks forward to renewing friendships with agency folks he's met, and to greeting additional ones when he makes occasional rounds with the lads from Weed & Company.



The MAINE BROADCASTING SYSTEM

WCSH Portland WRDO Augusta WLBB Bangor



\$24,000,000 in gross billings have rolled into NBC daytime television during the past two months. During a single week—ending April 15—the advertiser swing to NBC daytime hit two million a day. Six new sales, two renewals. Total for the week: ten million!

General Foods, Chesebrough-Pond and S.O.S. joined the rapidly expanding list of national advertisers who are discovering the new values of NBC daytime. P & G and Standard Brands extended their daytime purchases. Miles and Alberto-Culver not

END IN SIGHT!

only renewed their existing schedules, but made important additional purchases.

What's behind it all? The simple fact that advertisers go where the audience goes. And, as Nielsen, Trendex and ARB all show, millions of daytime viewers have been switching to NBC. In one year NBC daytime audiences have increased 34%.*

As Variety headlined it, "*There Just Seems No Ending to That NBC-TV Day Push*!"

NBC Television Network

*Nielsen Mar. II '56-'57, 11 am-1 pm, 2:30-5:30 pm

KANV is Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why KANV is **THE** station to use to reach this richer-than-average Negro market. Our experienced staff knows its audience and is ready to help with your sales problems at the local level. KANV rates are low and results are high!

GET THE PROOF!



It's yours for the asking.

Write, call or wire the KANV Representative in your area—NOW!

KANV
1050 kc - 250 Watts - DAYTIME
the ONLY ALL NEGRO PROGRAM Station in
SHREVEPORT, LOUISIANA

Mr. Sponsor

John Keavey: Chess is for 8-year-olds

Next to airplane travel, John Keavey is thoroughly sold on radio as a necessary part of modern living.

"It's kind of funny," he told SPONSOR, "that radio didn't reach its peak efficiency until a few years ago when everybody was saying that it was a dead medium. Actually, the modern trend to suburban living has made radio possibly the most up-to-date advertising vehicle. Radio always had the reach and scope, but now people have moved out into its coverage areas, making it a prime medium for reaching them."

Keavey, who's TWA's director of domestic advertising, backs up this conviction with a \$700,000 spot radio budget concentrated in



"Advertising's a man's game," says Keavey, whose son beats him at chess

TWA's 14 top "on-line" markets. Briefly, TWA's spot radio pattern since the beginning of 1957 is a year-on-year-out 52-week campaign with saturation frequency. (For a detailed analysis of TWA's jet-propelled radio effort see SPONSOR 5 January 1957, pages 30-32.)

"We wouldn't use radio at the expense of our other local media, that is newspapers and billboards," Keavey said. "But it is an ever-increasing part of our effort and takes up more of our budget as we reap results. Today it accounts for 18% of TWA's spending."

Results, in the airline industry, are sometimes difficult to measure. However, Keavey has noted, through ticket-sale and traffic checks, that telephone calls increase in proportion to stepped-up radio activity, and barring freak weather conditions, increased phone calls mean more passenger loading.

"One aspect of our radio buying philosophy might make us a timebuyer's dream account," Keavey told SPONSOR. "In many ways

we're bucking the current tide of buying according to ratings in prime time only. If I can reach as many people with four afternoon announcements as one early morning announcement (and at the same price), I don't care where I am."

Keavey's emphasis in radio buying philosophy is upon audience turnover and cumulative ratings, as Paul Clark, FC&B timebuyer for TWA, knows.

"We're not overly impressed with the so-called 'hot spot times,' like 7:55 a.m. Not that we turn them down when they're available at a good price. But since everybody is a prospect for an airline trip, we don't feel we must reach a maximum audience with each individual announcement."

One proof that this approach has been efficient is the fact that TWA's radio cost-per-1,000 ranges between 25¢ and \$1-per-1,000, generally closer to the lower figure. The main reasons why TWA is so bullish on radio, however, are not only its cost efficiency but its appeal among all types of air travel prospects, its immediacy (so related and reminiscent of air travel) and its frequency impact.

"We like to set a standard of a minimum of two announcements daily per station per market," Keavey told SPONSOR.

Generally, TWA uses several stations in each market in order not to overlook any segment of the potential audience. Since these "on-line" markets, as the airline trade calls it, are the big metropolitan centers where TWA has flights, Keavey feels it would be difficult to blanket such a market with one station only.

"When a good buy opens up on a station in a market where we're already heavily committed, we don't take away from the other stations, but try to appropriate new money for the new buy," he told SPONSOR. TWA did just that in Los Angeles this month with a new 31-announcements weekly schedule on KMPC.

Ticket sales reflect frequency of TWA radio spots

The airline has already had proof, beyond ticket sales, that its new 1957 radio effort is effective. "The pulse of our business is the reaction of our 49 district managers. They've been letting us know that the passenger curve seems to move in direct proportion to our radio announcements."

In fact, Keavey uses radio copy advertising particular flights to bolster those where passenger booking seems to be lagging.

A young man of medium build, Keavey says he's never regretted his change from newspaper reporter to adman. Agency copywriting for Fuller & Smith & Ross a dozen or so years ago first lured him away from being a newspaperman. After several years of agency work both as writer and account man, he switched over to TWA (five years ago) "knowing nothing about airplanes other than the fact that they have wings—and even that isn't necessarily so today."

Since that time, he's seen the airline attitude towards air media advertising change radically from sporadic radio or tv flurries to more consistent year-round efforts. "I think the trend in a year or so will be toward tv program sponsorship on a spot basis. Syndicators provide ample choice of product, and spot tv gives airlines the necessary flexibility."

While TWA is talking about such plans, in addition to its spot radio effort, Keavey feels it will take over a year before they become reality. But Keavey claims to be a patient man. "I've got to be," he says, "or I'd lose out at home. What do you do about a family where your own eight-year-old son beats you at chess?"

The Champ Is Still Champ!



4 of 5 top night-time shows!
You say that's not enough? Then how about 20 out of 35 top night-time shows? (Nov. A P B)



Champ in the day-time, too!
16 of top 25 week day strips
including Buckskin Bill,
whose top rating is a full 7
points above the No. 2 show.



8 of 10 top morning shows!
and 8 out of the top 15 after-
noon shows, for a clean sweep
victory, morning and afternoon.



6 winners in 6 contests!
WAFB TV is tops in merchandis-
ing, too. Four firsts, one second
and one "top four" in these
shows, 1956-57: Frank Leahy
Show . . . "The Millanare"
. . . Screen Gems Programs
. . . Lucy Shaw . . . 1956
Billboard Promotion . . . 1955-
56 "Frank Leahy Show."

WAFB-TV

CBS

ABC

First in TV in Baton Rouge

Rops: Blair Television Associates

BMI

"Meet the Artist"

BMI's series of program continuities, entitled "Meet the Artist," emphasizes the human side of our great music performers.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

THE BIG "PLUS"



IN LOUISVILLE

..... most popular disc jockey by actual vote, Paul Cowley plays the favorites, picks the hits, interviews celebrities, and talks with his fans in his own breezy style every weekday from 4 to 6 and nightly from 8 to 11. Sunday's he's the early evening radio companion of the Falls Cities area with music for good listening.

He's the TOP AIR-SALESMAN, by endorsement of his continual customers on Louisville's most-listened-to station!

TRY P.C. . . . if you want to reach the young
. . . . if you want to reach the "young at heart"!



SPOT BUYS

TV BUYS

J. A. Folger, Kansas City, is entering many markets in Indiana, Ohio, Kentucky, West Virginia and Tennessee for its coffee. Campaign begins shortly and will run until end of the year. I.D.'s and 20's will be placed primarily during nighttime hours; daytime hours will be used where prime time is unavailable. Average number of announcements per week will range from 20 to 30. Film commercials are slanted to a family audience. Buying is completed. Buyer: Val Ritter. Agency: Cunningham & Walsh, New York.

Remco Toys, Newark, N. J., is already planning its Christmas campaign which will begin in September and run for 13 weeks. The advertiser is seeking participations in Westerns, cartoons, science-fiction and children's shows appealing to the 5-12 group. Commercials will be on film. Buying has not started. Buyer: Andy Weiss. Agency: Webb Associates, Inc., New York.

RADIO BUYS

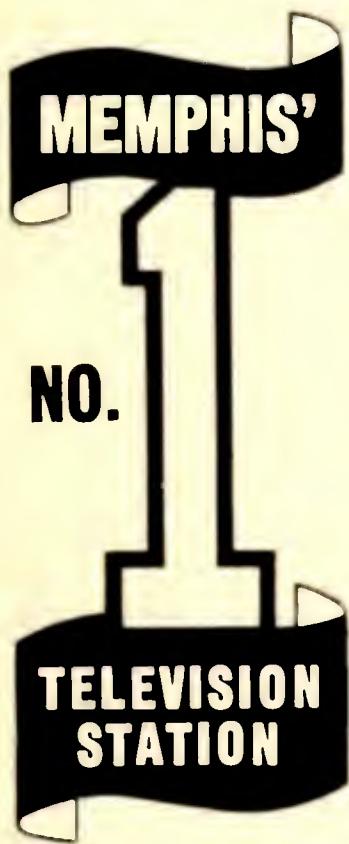
Mail Pouch Tobacco Co., Wheeling, W. Va., is going into 40 markets for its chewing tobacco; 20-week schedule begins 13 May. Average number of announcements per week in each market is five. Minute e.t.'s adjacent to news and sports shows wherever possible, will be slotted during early-morning and late-afternoon segments. Strategy: to reach male industrial workers who cannot smoke on the job. Buying is not completed. Buyer: Doug Humm. Agency: Charles W. Hoyt, New York.

Drug Research Corp., New York, is entering markets nationally to advertise its Regimen, a weight reducer. The advertiser plans to use about 100 markets, having conducted successful tests in New York, Philadelphia and Detroit. Minute and five minute live announcements will be placed during mostly daytime segments to reach a women's audience. The schedule has begun in 24 markets. Buying is one-quarter completed. Buyer: Jack Peters. Agency: Kastor, Farrell, Chesley & Clifford, New York.

General Foods Corp., White Plains, New York, is going into 84 markets for its Jell-O Instant Pudding. Schedule will begin 13 May and run for seven weeks. Minute and 20-second e.t.'s will be slotted 8:30 a.m. through 12 a.m. on the heavy shopping days of Wednesday, Thursday and Friday. Average number of announcements per week in each market will be 20-25. Buying is not completed. Buyer: Bill Dollard. Agency: Young & Rubicam, New York.

Ford Motor Co., Dearborn, Mich., is purchasing announcements for its Mercury car in Illinois, Iowa, and Wisconsin. Six-week campaign begins 6 May. Transcribed minutes and station breaks will be placed 7 to 9 a.m. and 5 to 7 p.m. with a men's audience in mind. Average number of announcements per week in each market will be 10-15. Buying is not completed. Buyer: George Simko. Agency: Kenyon & Eckhardt, New York.

WREC-TV, Channel 3 is Always First in Memphis!



... delivering top coverage with top shows ... full power ... and highest antenna!

*First by A.R.B.!**

WREC-TV	STATION "B"	STATION "C"
44.1	32.1	27.4

*A.R.B. Report, February, 1957, Sign-on to Sign-off, Sun thru Sat.

*First by PULSE!**

STATION	LEADS IN QUARTER HOURS	TOTAL RATING POINTS
WREC-TV	297	6,747.3
STATION "B"	107	4,416.6
STATION "C"	51	4,136.2

*Pulse, February, 1957, Sign-on to Sign-off, Sun thru Sat.

WREC-TV
CHANNEL 3 MEMPHIS

Covering the entire Mid-South!



Represented Nationally by The Katz Agency

News and Idea

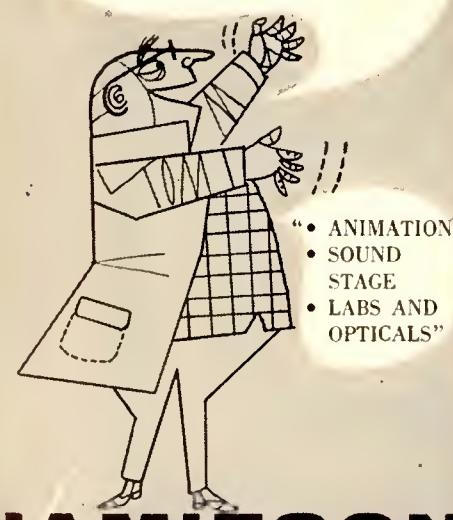
WRAP-UP

4A Advertising Agency adding Public Relations subsidiary. Interested in merging with established Public Relations firm. \$100,000 initial billing guaranteed. Will consider qualified Public Relations executive to organize subsidiary. Give full particulars. All replies held confidential

BOX 274
SPONSOR
40 E. 49th ST., N.Y.

Men in TV production all say:

"The best spots come from Jamieson"



JAMIESON
FILM COMPANY
3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."

ADVERTISERS

Procter & Gamble keeps moving toward more and more diversification: it's now in the household bleach and disinfectant field via the acquisition of Clorox.

P&G's interests also include soap, toiletries, food and paper products.

Colgate-Palmolive's reorganization — as forecast by 23 March Sponsor-Scope — was confirmed this week by Edward H. Little, board chairman and president. The new set-up works this way:

- Colgate's domestic operations now are divided into two divisions: (a) household products and (b) toilet articles.

- Each division has its own sales, advertising and marketing staffs.

William T. Miller has taken over as vice president in charge of the household products division. Head of the toilet articles division will be named within a week or so.

Clorox is stepping up its spot tv campaign tying-in with spring cleaning time. One minute and 20-second announcements will run during spring and summer in markets throughout the country. Honig-Cooper, San Francisco, is the agency. . . . Lestoil (Adell Chemical Co.) is again increasing its distribution area and its use of spot tv. The firm, which advertises

mostly via television, is now moving further into Pennsylvania markets and will use Wilkes-Barre, Scranton and Easton stations. New York City and Binghamton, N.Y. will also get additional tv money. Jackson Associates, Holyoke, Mass., is the agency.

P&G is testing its new Zest (bar soap) in Evansville, Ind., using special promotions on WEHT-TV and WEOA.

Personality notes: Three promotions at Schick, Inc., include **Paul G. Garriety**, as new vice president in charge of sales; **Caryl C. Lewis**, as vice president in charge of product program coordination, and **Orville A. Petty**, as executive vice president. . . . **Clifford Kahler** has been named sales manager for Pabst sparkling beverages division. . . . **Roland F. Roche** is the new general merchandising manager of P. Ballantine & Sons.

AGENCIES

In his talk before the Connecticut Broadcasters Association this week, Arthur S. Pardoll, media group director at FCB, pointed out what he termed these "imperfections in the otherwise bright radio picture":

- Overcommercialization — the inadequate separation between competitive brands and lowering of entertainment content of programming.
- Tendency to increase rates —



At NARTB Convention Arthur Pardoll (FCB), Jinx Falkenburg and D. L. Provost (head of Hearst stations, Baltimore & Milwaukee) meet at Harry Goodman's exhibit featuring the new *Tex & Jinx* radio show.



KYA (San Francisco) eastern sales manager, John Barry, with FCB timebuyers, Paul Clark, Penny Simmons and Dick Pickett, gets briefing on the Great White Hunter competition from Irv Phillips.

which reduces one of the great advantages of radio, namely frequency.

Forced combination buys which reduce another big advantage, flexibility.

Less serious failings outlined included:

- Lack of complete market information, such as peak traffic hours, office and store hours, working shifts, etc.
- Unfamiliarity with stations' programming on the part of the reps.
- Variation in package rates "still prevails in some isolated instances."
- Too much detail involved in spot buying.

Benton & Bowles has resigned the **Studebaker-Packard** account (billing \$8 million) as of 5 July, 1957.

When the automobile firm took its business to B&B in 1955, annual billing was around \$11 million.

Another agency-account parting of the ways: Grey and Emerson Radio.

Grey has had the account for five years. New agency is Martin L. Smith & Co.

Here's the new line-up of officers at Calkins & Holden:

Paul R. Smith, former v.p. and creative director, is now president.

Merlin E. "Mike" Carlock, vice chairman of the board.

J. Blan van Urk, executive v.p.

William C. Pank, senior v.p.

The board of directors is now made up of the above officers along with J. Sherwood Smith, board chairman, and Frederick E. Baker, head of the agency's affiliate in Seattle.

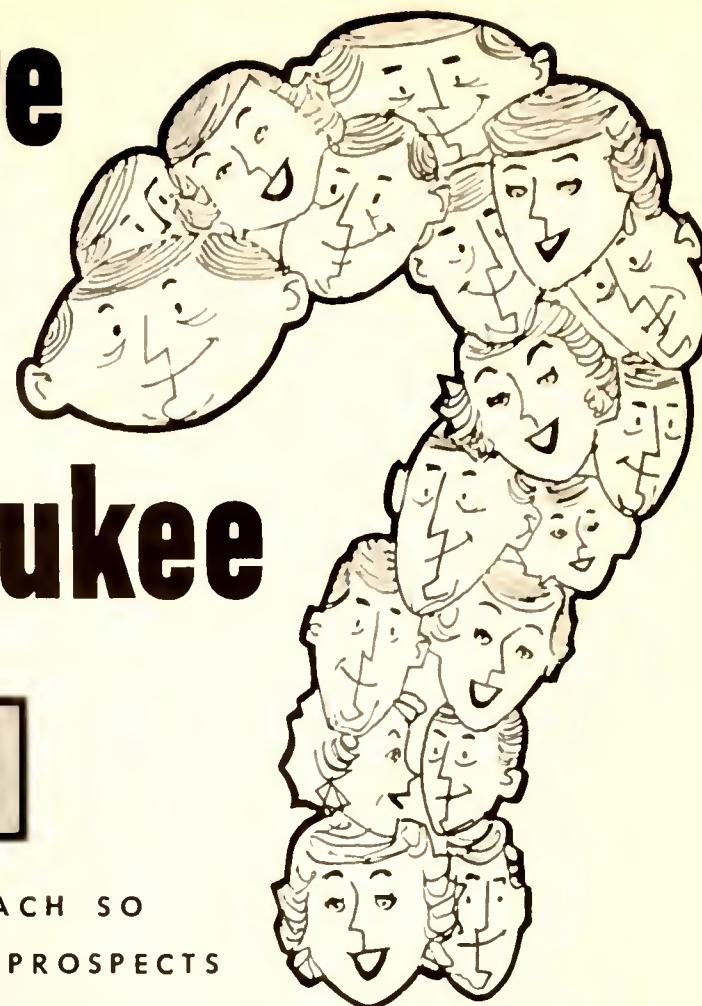
People in the news: Philip L. Worcester now heads the tv-radio-film department for Fuller Smith & Ross' Cleveland office. . . . Tom Slater, vice president and former director of the department, moves over to the agency's new Pittsburgh office as v.p. and account executive on the Alcoa account. . . . John H. Wilson, Jr., has been appointed director of merchandising and sales promotion for Grant in Detroit. . . . Dorothy Hanley has been named administrative assistant to Henry Fownes, v.p. in charge of MacManus, John & Adams' New York office. . . . Robert A. Conn, formerly with Official Films, has joined the Edward Robinson Agency, Philadelphia, as v.p. in charge of sales and

where else in milwaukee

BUT ON



CAN YOU REACH SO
MANY GOOD PROSPECTS
FOR THE MONEY



WOKY consistently attracts a major share of Milwaukee's radio audience. So consistently, in fact, that virtually every time period represents Milwaukee's most efficient radio buy. You consistently get more for your money on WOKY, Milwaukee.

- Milwaukee's most-listened-to independent radio station.
- Lowest cost per thousand in the market.
- Covers 54% of the population in wealthy Wisconsin.

CALL YOUR KATZ REPRESENTATIVE FOR DOCUMENTED PROOF!

FIRST in



1000 watts at 920 KC.
24 hours of music, news and sports.



A BARTELL
GROUP STATION

Other Bartell Group Stations:
each FIRST in its market...
KCBQ, San Diego • KRUX, Phoenix
WAKE, Atlanta • WMTV, Madison
WAPL, Appleton

Represented by: ADAM YOUNG, Inc.

new business. . . . **Phil Dexheimer** has left KFXM, San Bernardino, Calif., to join the Raymon R. Morgan Co. as account executive. . . . **Donald J. Sauer**, former creative executive for Geyer, has joined Vic Maitland & Associates as v.p. and creative director. . . . **A. B. Brooke** is a new account executive at VanSant, Dugdale & Co. . . . **Tom McCann** has joined Miller, Mackay, Hoeck & Hartung as an assistant account executive.

They became v.p.'s this week: **Ransom P. Dunnell** and **James S. Hanek** at H. B. Humphrey, Alley & Richards.

The name's been changed: **Powell and Schoenbrod Advertising**, Chicago, is now Powell, Schoenbrod and Hall Advertising. . . . **Franklin Bruek Advertising** becomes Heineman, Kleinfeld, Shaw & Joseph as of 1 May. . . . **Powell-Gayek Advertising**, Detroit, to Powell, Inc.

NETWORKS

From present indications P&G and Colgate will have fewer tv network half-hours per week next season, while Lever Brothers will maintain the same amount of time.

The line-up of the three big soaps to date is as follows:

P&G—with five and a half, half-hours:

Sunday—*Loretta Young* (exclusive)

Tuesday—*Wyatt Earp* (alternate weeks), *Phil Silvers* (alternate weeks) and *Meet McGraw* (exclusive)

Wednesday—*This Is Your Life* (exclusive)

Thursday—*People's Choice* (alternate weeks)

Friday—*Danny Thomas* (alternate weeks) and *Line-Up* (alternate weeks)

Lever—with one and a half half-hours, plus one hour:

Tuesday—*Slezak & Son* (alternate weeks)

Thursday—*Lux Video Theatre* (exclusive)

Friday—*Life of Riley* (alternate weeks)

Saturday—*Have Gun, Will Travel* (alternate weeks)

Colgate—with one and a half half-hours.

Wednesday—*Millionaire* (exclusive)

Friday—*Mr. Adams & Eve* (alternate weeks)

Fall program notes: **Armstrong Circle Theatre** (caught in the Tuesday night squeeze play on NBC TV) will move over to CBS TV next fall as alternate with the *U.S. Steel Hour*, Wednesday 10-11 p.m. . . . **There'll be no more Shower of Stars** for Chrysler come next season. *Climax* runs straight through in the Thursday night 8:30-9:30 slot on CBS TV. . . . **Sheaffer Pen** will alternate on *I Love Lucy* set for CBS TV, Wednesdays at 7:30 p.m. Gold Seal had signed earlier for the re-run series. . . . **Both of the \$64,000 quizzes** are slated to be back on CBS TV next year for Revlon.

Network radio buys: ABC's morning block has picked up more General Foods business: nine five-minute segments per week. The product is Jell-O Instant Pudding, through Y&R. . . . **General Foods** has also been active at NBC buying one-minute participations in *Bandstand* and *Pepper Young's Family*. Other new and renewed business last week at NBC brought in close to \$400,000 in net revenue. . . . **Frigidaire** is returning to air media on CBS Radio for short-term spring color promotion using five daytime serials and two Saturday shows, *Robert Q. Lewis* and *Galen Drake*. Agency is Kudner.

Idea at work: Airobatics, a monthly brochure now being sent out by ABC's advertising and promotion department, is designed to acquaint stations, clients and agencies with the network's various promotion plans. . . . NBC is reviving *Truth or Consequences* for daytime radio now. Show will be slotted at 10:05-10:30 a.m. daily.

Focus on personalities: **James E. Duffy** has been appointed director of sales for ABC Radio's central division. Duffy has been an account executive with the ABC TV central division for over a year.

TV STATIONS

Storer separated its radio and tv properties into two divisions with these two appointments:

- 1) William E. Rine as v.p. for radio.
- 2) George B. Storer, Jr. as v.p. for television.

The new set-up replaces the former geographic (North-South) districts. Rine was former head of the Northern district and Storer was former head of the Southern district area.

James E. Allen has been promoted from advertising and sales promotion manager to sales manager of WBZ-TV, WBC's Boston outlet. Allen replaces C. H. Masse, who resigned.

Donald H. Edgemont, assistant advertising and sales promotion manager, takes over Allen's spot.

Tv applications: Between 15 and 20 April one application for a new station was filed.

Application was made by Goldenrod Tele-Radio Co., Pueblo, Colo., for Channel 2, North Platte, Nebr. 2.8 kw visual, with tower 85 feet above average terrain, plant \$92,050, yearly operating cost \$135,000.

Merchandising idea at work from KOMO-TV, Seattle, involves a tie-in between the local "Luncheon Is Served" clubwomen organization and products advertised on the station. After samples of these products are served at the clubwomen's luncheons, there are five-minute talks on the products. . . . **WBT-WBTV**, Charlotte, N. C., has just issued its third annual edition of the "Charlotte Home Inventory," brand preference and product ownership survey of the area.

KTVI, St. Louis, has gone back on the air. The station had ceased operations for a month in order to switch from Channel 36 to Channel 2. . . . **KOPO-TV**, Tucson, is changing its call letters to KOLD-TV. KOPO radio is also switching to KOLD.

New appointments: **Eric Jensen**, general manager of WLW-D, Dayton, will become administrative assistant to John T. Murphy, v.p. in charge of television for the Crosley Broadcasting Co. on 1 May. Taking over as general manager for WLW-D, will be **George Gray**, currently general sales manager for WLW (Radio), Cincinnati. . . . **Philip George** has been named coordinator of local sales at KVAL-TV, Eugene, Ore. . . . **William G. Moody** has been promoted to program director at KEPR-AM & TV, Pasco-Kennewick-Richland, Wash. KEPR-TV is a satellite of KIMA-TV, Yakima, Wash. . . . **Floyd E. Beaston** has been named midwest tv sales manager for Storer. . . . **Van Beuren** **W. DeVries**, former program director of WGR-TV, Buffalo, is now station manager. . . . **Robert T. Schlinkert**, is now general manager for WBRC.

SPONSOR

TOP 100
ADVER-
TISERS

SPONSOR

TIME
BUYING
BASICS

SPONSOR

FILM
BASICS

SPONSOR

RADIO
BASICS

SPONSOR

TV
BASICS

Nothing, but
nothing is as
use-full in
conditioning

sponsors and
agencies for
fall and winter

buying as

Sponsor's

Fall Facts Basics

11th annual edition out 20 July

SPONSOR
FALL
FACTS
BASICS

Not a directory, not a shelf reference—but
an up to date, fact-packed guide for buying tv radio time

TV, Birmingham. . . . **Richard G. Ricker** has been made sales manager for WNBQ, Chicago. . . . **George Holland** is now account executive at WBAL-TV, Baltimore. . . . **Harold C. Lund** has been appointed to the board of directors of the Westinghouse Broadcasting Co.

TV Guide—whose use of spot television was an important factor in the magazine's growth—this week announced that effective 5 October it will increase its circulation base to 5.3 million—and will boost this guarantee to 6.3 million in the fall of 1958.

New boost puts magazine in second place in guaranteed circulation in its category and third among all magazines.

RADIO STATIONS

WIP, Philadelphia, has this idea at work: Competition with the Sunday newspaper for attention.

The station's newest presentation titled, "What's the fattest newspaper of the week?", points up Sunday morning as the ideal time to reach the family with radio and asks: Why leave the field to that "fat" newspaper?

WIP has redesigned its Sunday 7-11 a.m. period and scheduled its regular weekday show, *Start the Day Right*, in the spot.

The station reports promising sponsor interest in this Sunday feature and already several advertisers with packages on the station (Oscar Mayer, a Ford Dealer, Pepsi-Cola and Gimbel's) have moved into the new Sunday block.

WLIB, New York, has just published a comprehensive market survey of metropolitan New York's negro population.

Data includes population distribution and products bought.

WLIB devotes the major part of its programming to the Negroes in the New York area.

WJR, Detroit, is looking for former employees and personalities who served during the period from 1922 to 1940 to invite them to the old-timers' reunion which will be held at the station on 2 May. The reunion is part of the station's 35th anniversary celebration. . . . **WAHR**, Miami Beach, has gone bi-lingual. Starting this week, the sta-

among TOP 10 in America

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WLW RADIO WORLD

Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas Crosley Broadcasting Corporation, a division of



A. C. Nielsen Company
 Reports . . . WLW Radio
 consistently with one
 of the ten largest
 audiences among the
 more than 2870 Radio
 stations in America.
 And WLW Radio gives
 you the nation's fifth
 largest unduplicated
 radio audience.
 So before you buy
 radio time, check
 with your WLW Radio
 representative. You'll
 be glad you did!

tion is devoting six hours (6 a.m. to 12 noon) to Spanish language programming. . . . **K-NUZ**, Houston, has added a helicopter to its "Big Mike" news gathering facilities.

People in the news: **Phil Hillman** has joined **KNX** and the Columbia Pacific Radio Network in Los Angeles as director of sales promotion and advertising. . . . **Paul E. Lucas** has been named program manager for **WTIC**, Hartford. . . . **Fred L. Wade** is new production manager at **WTIC**, Hartford. . . . **Nathan Brook** has been appointed commercial sales manager of **KNBX**, Kirkland, Wash. . . . **Maurie Webster** has been upped to general sales manager for **KNX** and the Columbia Pacific Radio Network, Los Angeles. . . . **Carl Horwich** has joined the sales staff of **WOW**, New York. . . . **Lee Ellis** is now program director for **KFSD**, San Diego. . . . Two appointments at **WRCV**, Philadelphia: **Harold W. Waddell** as station manager and **William S. Dallmann** as sales manager. . . . **Richard L. Bevington** has been named general manager for **WBRC**, Birmingham.

ASSOCIATIONS

The National Association of Television and Radio Farm Directors' new directory is now out.

Directory includes local and network farm programs and services along with listing of official voting membership and associate membership.

The next BMI Radio Program Clinic is scheduled for 3 May in North Hollywood, Calif. Speakers include: Hugh Brundage, **KMPC**, Los Angeles; Marion Templeman, **KWPC**, Muscatine, Ia.; Virgil Sharpe, **KOWH**, Omaha, and J. Frank Jarman, **WDNC**, Durham, N. C.

RAB, this week, sent out a National Radio Week (5-11 May) promotional kit to member stations and networks.

The kit contains close to 100 "sell Radio" announcements, prepared speeches, an idea booklet suggesting promotions and publicity plans, model news releases and special transcribed jingles.

Keven B. Sweeney, RAB president, feels last year's Radio Week promotion helped push radio set sales 100,000 units above the preceding month. He hopes this year's promotion will beat those figures.

FILM

It's odd no one has thought of it before, but KOA-TV, Denver, appears to be the first station to ask its viewers what features they want to see most.

The station is running ballots in the April 27 *TV Guide* and the April 28 issues of the *Denver Post* and *Rocky Mountain News*. The ballots list a number of the 2,000 features in KOA-TV's library, some of them first run in the market.

The shows receiving the most votes will be run on three of the station's feature programs during the summer.

The promotional pluses in selling shows with a service background have been highlighted by NBC Film's *Silent Service*.

The show has been sold in nearly 80 markets, including 17 of the top 25, and has met production costs in a whirlwind sales drive of 24 days.

NBC Film reports that submarines and other naval vessels have been made available "wherever possible." Tie-ins have been made with navy recruiting campaigns. "Submarine Week" was proclaimed in Baltimore. Other promotional activities include parades, luncheons, weapons displays and interviews with submarine authorities.

Ziv's Highway Patrol has been renewed by Ballantine's via William Esty in 24 markets for next fall. . . . **MCA** TV's *If You Had a Million* will debut early in May for Blue Plate Foods, New Orleans, in two markets and in the fall in six others. The firm, represented by Fitzgerald Advertising, has an option on 20 additional southern markets. . . . **WCD, Inc.**, a new film group, has opened its doors. The

principals, Harold Wondsel, Bob Car-
lisle and Tom Dunphy, have acquired the entire facilities of George Blake Enterprises.

Hollywood Tv Service, Republic Pictures subsidiary, has released a new feature package. Dubbed the "Premiere Group," the package includes films with John Wayne, Gail Russell, Gig Young, Olsen & Johnson, Artur Rubenstein, Lew Ayres, Lloyd Nolan and Edward Everett Horton. . . . **Guild Film's Capt. David Grief** has racked up its sixth regional sale. Narragansett Brewery will sponsor the show in five New England markets.

Walter Schwimmer Co. has named Bernard Crost vice president in charge of sales, and Arthur E. Pickens, Jr., vice president in charge of programing. . . . **Screen Gems** will produce *The Adventures of Gunga Din*.

International: Tv stations serving over 3 million viewers in 11 Latin-American countries are now airing 2,809 hours annually of 14 Ziv Tv series. . . . Sales of *The Three Musketeers* to companies in Germany and France for theatrical and tv release has been announced jointly by George Shupert, ABC Film president and Alfonso Galleano, president of Thetis Films, S.P.A. producer of the series. . . . Gerald Adler has been named European Program Director for California National Productions. . . . Screen Gems has made its 23rd sale to Latin-American tv six months after putting up its first Spanish-dubbed property.

TPA will start production of a new set of 26 *Fury* episodes on 15 June. Decision follows the renewal of the NBC TV Saturday daytime show by Borden and General Foods. *Fury* is the highest rated daytime tv network show. Latest Nielsen rating is 18.4. . . . **California National Productions** has integrated its advertising, promotion and press functions under Arthur Perles, who becomes director of promotion.

Recent film purchases by Kroger Stores, important user of syndicated



film, include Ziv's *New Adventures of Martin Kane* in Columbia and CBS Film's *Whirlybirds* in Dayton. . . . Sterling's sales of *Bowling Time* during the first three weeks of April covered 10 markets, including Pittsburgh, San Francisco, Memphis, Des Moines and Honolulu.

FINANCIAL

American Broadcasting-Paramount Theatres estimated net operating profit for the first quarter of 1957 was \$1,743,000 as compared with \$2,570,000 for the same period in 1956. AB-PT president, Leonard H. Goldenson, in revealing the figures said that the theatre side of the business compared favorably with 1956, but radio and tv network revenues were off. Goldenson sees ABC TV's "broader and stronger" programing for the fall as making encouraging progress.

Associated Artists Production Corp. (which bought the rights to the Warner Bros. features and the Popeye cartoons last July) estimates earnings for the first quarter of 1957 at about \$1 million. Shareholders approved a four-for-one split of the common stock at a special meeting.

Reynolds Metals Co. first quarter estimated earnings were lower than earnings for the same quarter in 1956 with \$10,000,000 as compared to \$11,000,000. R. S. Reynolds, Jr., president, said lower earnings were partly due to a liquidation of inventories by major aluminum customers. Since customer inventories are relatively low, he expects the second half of the year to see an upswing. Reynolds Metals currently is advertising via network tv on NBC TV's *Circus Boy* program, but will switch to ABC TV's *Disneyland* next fall.

P. Lorillard has staged a sales comeback in the first quarter of 1957. Sales reached \$48,136,574, up from sales of \$47,141,658 for the comparable 1956 period. Net earnings were \$1,192,671 as against \$1,124,405. Lorillard is a consistent air media user.

Schick, Inc. reports that in 1957 it reached the highest level of sales and earnings for any first quarter in its history. Net sales totaled \$6,973,886, up 49.2% over the \$4,674,498 figure

for the same period in 1956. Net income was \$785,195, an increase of 31.8% compared with the \$421,830 for the first three months of 1956. Schick is active in network tv as alternate week sponsor on NBC TV's *Dragon*.

General Electric reports record sales and earnings for the first quarter of 1957. Sales were \$1,018,850,000, or 11% over 1956's first quarter peak of \$946,485,000. Net earnings were \$63,006,000 or 16% over the \$51,962,000 figure for the first three months of 1956. G.E. is a major air media user.

Scott Paper Co.'s first quarter net sales went up to \$69,342,521 as compared to \$66,829,030 for the same period in 1956. Net income, however, declined with \$5,311,587 as compared to \$5,790,141. Cost-price adjustment is termed the attributing factor in the decline. Scott, user of both radio and tv, is expanding its network tv schedule next year via the *Gisele MacKenzie Show* on NBC TV.

Gillette Co. earnings were down to \$6,964,000 for the first quarter of 1957. Earnings for the same period of 1956 were \$8,273,249. Comparison of net sales show \$46,147,450 as against \$48,752,758 for the three month period last year. Gillette (including Toni and Papermate) is a major air media user.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 16 April	Tues. 23 April	Net Change
<i>New York Stock Exchange</i>			
AB-PT	24 ¹ ₄	23 ¹ ₁	-1
AT&T	177 ¹ ₂	177 ³ ₁	+ 1 ₁
Avco	6 ⁷ ₈	6 ³ ₁	- 1 ₆
CBS "A"	34 ¹ ₂	34 ³ ₁	+ 1 ₁
Columbia Pic.	18	17 ¹ ₂	- 1 ₂
Loew's	19	19 ¹ ₈	+ 1 ₈
Paramount	34 ⁵ ₈	31	- 5 ₈
RCA	36 ¹ ₁	33 ¹ ₈	- 3 ¹ ₈
Storer	27 ³ ₄	28 ⁷ ₈	+ 1 ⁴ ₈
20th-Fox	26 ¹ ₄	26 ³ ₈	+ 1 ₄ ₈
Warner Bros.	23 ¹ ₂	23 ⁵ ₈	+ 1 ₃ ₈
Westinghouse	57	59 ¹ ₂	+ 2 ¹ ₂

American Stock Exchange			
Allied Artists	3 ³ ₄	3 ³ ₈	- 3 ₈
C&C Super	7 ₈	7 ₈	0
DuMont Labs.	5 ³ ₈	5 ¹ ₄	- 1 ₄
Guild Films	3 ³ ₄	3 ⁷ ₈	+ 1 ₃ ₈
NTA	8 ⁷ ₈	8 ³ ₈	- 1 ₂

AVAILABILITY

MANAGEMENT EXECUTIVE SLASIONED IN LOCAL AND NETWORK RADIO AND TELEVISION, INDUSTRIAL MOTION PICTURES, ADVERTISING AGENCY, SALES AND MERCHANDISING FIELDS. TOP CONTACTS AND REFERENCES PREFER EAST.

BOX 427 SPONSOR

40 E. 49TH ST., N.Y.C.

The Champ Is Still Champ!



4 of 5 top night-time shows!
You say that's not enough? Then
how about 20 out of 35 top
night-time shows? (Nov. 'A. P. B.)



Champ in the day-time, too!
16 of top 25 week-day strips
. . . including *Buckskin Bill*,
whose top rating is a full 7
points above the No. 2 show



8 of 10 top morning shows!
and 8 out of the top 15 after-
noon shows, for a clean-sweep
victory, morning and afternoon.



6 winners in 6 contests!
WAFB-TV is tops in merchandis-
ing, too. Four firsts, one second
and one "top four" in these
shows, 1956-57: "Frank Leahy
Show" . . . "The Millionaire"
. . . "Screen Gems Programs"
. . . "Lucy Show" . . . 1955-
56 "Billboard Promotion" . . . 1955-
56 "Frank Leahy Show"

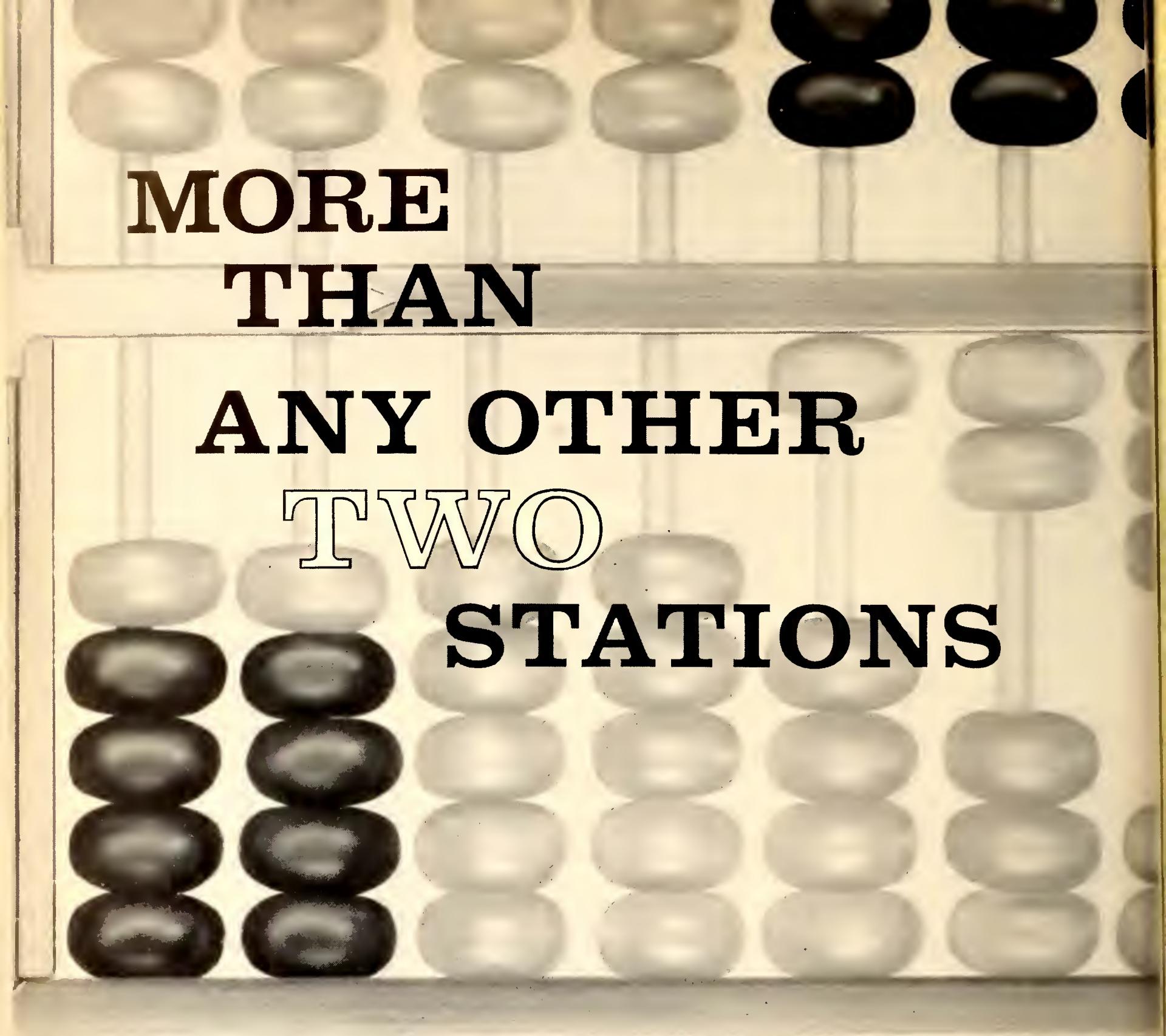
WAFB-TV

CBS

ABC

First in TV in Baton Rouge

Reps: Blair Television Associates



MORE THAN ANY OTHER TWO STATIONS

KMOX delivers more homes daily than any combination of any other two stations in the St. Louis market. Add one station—any major station—to your basic KMOX schedule and reach virtually as many homes as the total combined audience of all stations, *not including KMOX*. KMOX alone will deliver 84.4% of all radio homes in St. Louis in only one week! This is based on the Cumulative Pulse "Unduplicated" Audience of Metropolitan St. Louis, November, 1956. You may project it as far as you wish . . . the KMOX 50,000 watt, clear channel signal is your abacus. Weight your formula with CBS Radio and top local KMOX programming that wins more quarter-hour-firsts Pulse after Pulse than all other stations combined and you can only conclude . . . KMOX is your basic Choice in St. Louis!

THE VOICE OF ST. LOUIS

KMOX
CBS owned and operated
Represented by CBS Radio Spot Sales

WASHINGTON WEEK

27 APRIL
Copyright 1957
SPONSOR PUBLICATIONS INC.

The Department of Justice apparently is merely at the limbering-up stage in its bout with various organizations in tv.

On the day this week that the Department filed anti-trust suits against the entire roster of tv feature film distributors, anti-trust chief Victor Hansen told the Federal Communications Bar Association:

"In studying an industry (tv) so vast, so new, so complex and still changing you can't be sure where well-directed inquiry will finally lead."

Hansen implied that there was more action on the "road ahead," though the Department has no specific timetable.

Commenting on the block-booking suits that were filed against five distributors this week, Hansen said the decision in the Paramount case of years ago applies as much to tv as it originally did to theatres.

Named in the Department's latest suit were: **C&C Super** (RKO films); **Screen Gems** (Columbia); **Associated Artists** (Warner Bros.); **NTA** (20th Century-Fox); and **United Artists**. MGM previously had been named a defendant.

(Despite Justice's efforts to act like a knight on a white charger, WNAC TV, Boston, this week signed up the full MGM feature library at a price of around \$2 million.)

Other points made by Hansen in his talk to the communications lawyers:

- The block-booking suits and the action against RCA-NBC for allegedly forcing Westinghouse to trade its Philadelphia stations for Cleveland outlets were merely offshoots of the Justice Department's continuing probe into tv.
- Justice was studying voluminous information gathered by the FBI on the "must buy" policies of the networks to determine whether these practices are in violation of the antitrust laws.
- The probe of alleged tie-ins between the sale of network time and programming is still not complete, but the Department of Justice is "far more knowledgeable" about this than it was in September.

You can't get color tv by putting a plastic screen in front of the old black 'n' white set, the FTC said this week in charging three distributors with false advertising.

The firms alleged to have made this sales pitch were Aldrich Manufacturing, Superior Products, and J. David Paisley.

The electronics industry—including revenues from broadcasting, servicing, and factory sales—reached \$11.6 billion in 1956.

This is double the 1950 intake, but only half the volume anticipated by 1956.

Source of these figures: The Electronics Industry Fact Book, issued this week by the RETMA.

The Senate Small Business subcommittee hearings on the problems of daytime broadcasters (particularly their failure to get a hearing by the FCC) will start Monday, 29 April.

The 250 watters that want an increase of power to 1,000 watts, as well as the daytimers that seek fixed hours of operation, rather than sunrise to sunset, will be heard at that time.

THE CASE OF THE 65¢



WSB-TV	Atlanta	WISN-TV	Milwaukee
KERO-TV	Bakersfield	KSTP-TV	Minneapolis-St. Paul
WBAL-TV	Baltimore	WSM-TV	Nashville
WGN-TV	Chicago	WTAR-TV	Norfolk
WFAA-TV	Dallas	KMTV	Omaha
WESH-TV	Daytona Beach	WTVH	Peoria
WTVD	Durham-Raleigh	KCRA-TV	Sacramento
WICU	Erie	WOAI-TV	San Antonio
WNEM-TV	Flint-Bay City	KFMB-TV	San Diego
WANE-TV	Fort Wayne	KTBS-TV	Shreveport
KPRC-TV	Houston	WNDU	South Bend-Elkhart
WHTN-TV	Huntington	KREM-TV	Spokane
WJHP-TV	Jacksonville	KOTV	Tulsa
KARK-TV	Little Rock	KARD-TV	Wichita
KCOP	Los Angeles		

FILE DRAWERS . . .

(Or HOW Petry's Plus Services
Help Spot TV Advertisers)



As an advertising executive, you know it's the planning behind the buying that pays off in sales. The most successful Spot TV-buying requires extensive research and depth of market information—information which Petry salesmen are amply equipped to give you.

For behind every Petry salesman is the largest TV Promotion staff of any independent representative firm—a staff that is constantly replenishing the 650 file drawers in the seven Petry offices with up-to-the-minute Spot TV facts to help *assure sales success* for your Spot TV campaign.

Whether you require detailed descriptions on local programs, data sheets, audience-impact facts on special time segments, full information on ID requirements—or a complete station-market presentation for a specific product or problems—let the Petry salesman give you the full story. He's the best informed man in the business.

Television Division

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

SPONSOR HEARS

27 APRIL
Copyright 1957
SPONSOR PUBLICATIONS INC.

A brand manager for one of the giant soaps shrugged off the opportunity to save \$1,200 a week on a spot tv deal. His explanation:

Too much paper work.

More and more tv stations are leaving themselves open to charges of indirectly selling below their rate cards by making this offer:

- They will match in accumulative ratings—regardless of the number of spots involved—any package submitted by a competitive station.

What it amounts to is guaranteed ratings, regardless of station expense.

Jackie Gleason this week turned down the chance to do a Nero Wolfe series.

He doesn't want to be identified with any pre-cooked characters.

Time-for-film bartering is creating a new breed of middlemen.

Their function: To help syndicators and feature film distributors get rid of the time they took from tv stations in lieu of cash.

One such agent of bartered spots is Time Merchants, Inc.

As the new tv season approaches, Bulova again is asking itself this question:

Why maintain a year-around network franchise when over 80% of sales occur during the Christmas and graduation seasons?

Bulova's current billings through McCann-Erickson are \$7.8 million.

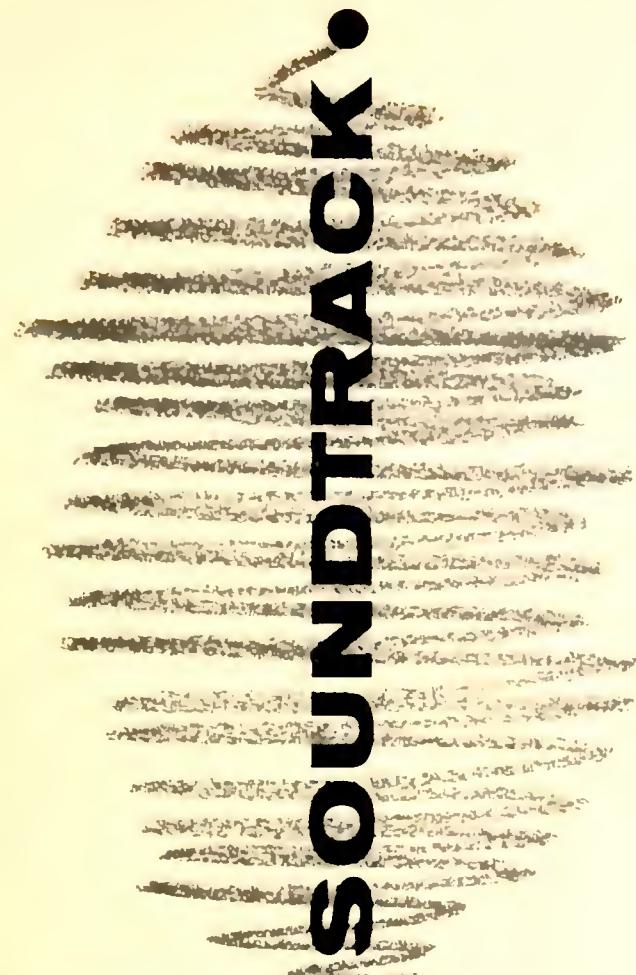
NBC TV and Revlon may not do any more business until the network's claim of \$100,000 due on short-rating has been resolved.

Revlon would like to buy one of NBC TV's quizzers as a filler for a nighttime spot. But the network keeps pressing the short-rate issue.

WCCO, Minneapolis, rates as another of the famed training grounds for business and administrative manpower.

Take, for example, this group that was on the WCCO staff in 1947:

NAME	THEN	NOW
Merle Jones	Station manager	CBS TV president
Tom Dawson	Sales manager	CBS TV v.p. in charge of sales
Sig Mickelson	News editor	CBS TV v.p., news & pub. affairs.
Carl Ward	Sales prom. mgr.	CBS TV nat. mgr., station relations
Harvey Struthers	Salesman	Manager, WHCT, Hartford
Larry Haeg	Farm director	General manager, WCCO
Gene Wilkey	Program director	Manager, KMOX-TV, St. Louis



A NEW • CONCEPT IN BROADCASTING



Now in Houston television acquires a new flexibility . . . a soundtrack for modern living . . . under the genial guidance of Houston's long time favorite Ted Nabors! The 7 to 9 morning audiences listen and watch what they've missed on TV and Radio — maximum music and minimum talk with the best in pop records, latest news, weather information and time service . . . all on KTRK-TV's *SOUNDTRACK!

*SOUNDTRACK, backed by written testimonial proof from satisfied clients has done an outstanding job of salesmanship. Another unquestionable indication that KTRK-TV's better showmanship, better shows, mean better results. For your next buy . . . for your *best* buy . . . buy KTRK-TV and, ask about *SOUNDTRACK . . . the program that gets results.

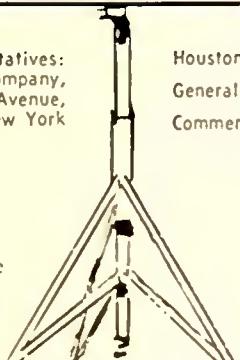
KTRK-TV

Channel 13
The Chronicle Station
P. O. Box 12
Houston 1, Texas

National Representatives:
P. Hollingbery Company,
500 Fifth Avenue,
New York 36, New York

Houston Consolidated Television Co.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett

*copyrighted feature
of KTRK-TV



BROADCASTERS' ANSWER

(Continued from page 28)

people can do a better job for the advertiser than most film and at little or no cost. We probably wouldn't even charge a talent fee. But the advertisers seem so fixed on canned commercials I'd be afraid to bring the subject up. It's a pity because our talent has a standing in the community dating back over years in radio that would amount to the power of personal endorsement by a local celebrity."

• "Our radio station is well known as a center of hillbilly talent. So naturally advertisers try to tie in. They write special commercials to be done live. But what New Yorkers don't know about hillbilly vernacular could fill a book. We prefer that they consult us before they put ridiculous expressions in the mouths of our talent. You know, actually, we have hillbillies who are college graduates. They may have regional flavor in their speech but it has to be written individually to suit them or it sounds phony."

• "We're getting some great radio commercials nowadays. In fact a recent suggestion Ben Strouse of WWDC, Washington, made that you

could probably run some commercials back-to-back for 15 minutes and still appeal to the audience makes sense with all the entertaining jingles and dialogue commercials we have today. But you still get the occasional stinker. I'm thinking of a couple of commercials where the listener just cannot understand the message because the recording isn't clear or the music drowns out the words. It's a waste and in the long run we'll end up not getting a renewal because the pitch didn't work."

3. Programming: Several station managers had thoughts which ran parallel to these from a West Coast man:

"Advertisers are making a mistake in their network programming from which both we and they will ultimately suffer. That is, imitative programming. I wouldn't want to go as far as Pat Weaver and program just the opposite of what the other fellow is doing—which he seems to want to do in his new venture. But there is a point of diminishing returns when you copy the other fellow. All these quizzes may be fine for the short haul. But I'm sure the bubble will burst. Then the quizzes will be dead and we'll have to build brand new audiences for these time

slots. Wouldn't everyone be better off if instead of jumping in and ruining a good thing by over-doing it, advertisers insisted on program diversity? Each show type would have a longer life and there'd be more stability in the whole television business."

4. Buying strategy: It's inevitable at a time when morning and late-afternoon hours in radio are overcrowded that station men would bring up the prime-time problem (see "Don't be prime-time blind," SPONSOR 16 March 1957).

This anecdote is illustrative.

Said a live-wire station manager from the East: "My sales manager came to me recently and said a time-buyer from New York had been on the phone and told him that if she couldn't clear time on our station between 8 and 8:30 in the morning she'd get fired. The sales manager asked me what he should tell her and I told him: 'Tell her you'll get fired if you do clear the time'."

Station men are irritated because advertisers insist on only the so-called prime radio hours and then protest when radio rates are forced up by their own bidding.

"We have to raise rates almost in self-defense to divert the flow of business," said one station man. A station representative firm executive explained the situation this way:

"We can't argue against prime time for an all-family audience. But what about the advertisers who want mature women? For example, there's a Lever Bros. product just going into national distribution which is for adult women. Lever insists on prime morning time. Sure they'll reach more people in toto. But they could actually reach more women cheaper at other times. The men in the morning audience are waste circulation unless Lever Bros. thinks men are going to run right out and buy Dove soap with cold cream. Not the men I know."

A radio station v.p. who's got a reputation as a hot creative salesman reared back and let loose with this blast: "The thing that burns me is fixed thinking by agencies. A salesman's job is to assemble facts and prove a case. But you're licked if the strategy is frozen and nothing you say can change the thinking because the policy has been set without any machinery to reopen the question. For example, an agency may decide to buy



That's right, Chief . . . my independent research organization says don't buy, wait till you hear what's happening at WPTR.

television at night on the top station in a market. But they can't get the right time. You come along with a buy that adds up for them as a substitute. But you can't even get a hearing because the policy says television. So they end up taking an inferior buy on a weaker tv station and miss a real hot buy."

5. Spot mechanics: A rep condemned this recent trend which hurts both rep and station. "Buyers a few years ago would give you two or three days to confirm tv availabilities. Today every timebuyer who calls at noon for availabilities wants them that day."

Another rep comments about the quality of advertising agency clerks. "We've never yet had a copy of an agency contract which we didn't have to correct because of errors made by clerical people rather than by buyers or estimators. We think this is caused by inefficient, inexperienced help and it makes a lot of work for the rep. We have to check every single contract which comes through painstakingly. This takes an unbelievable amount of time before the contract clears through to the station."

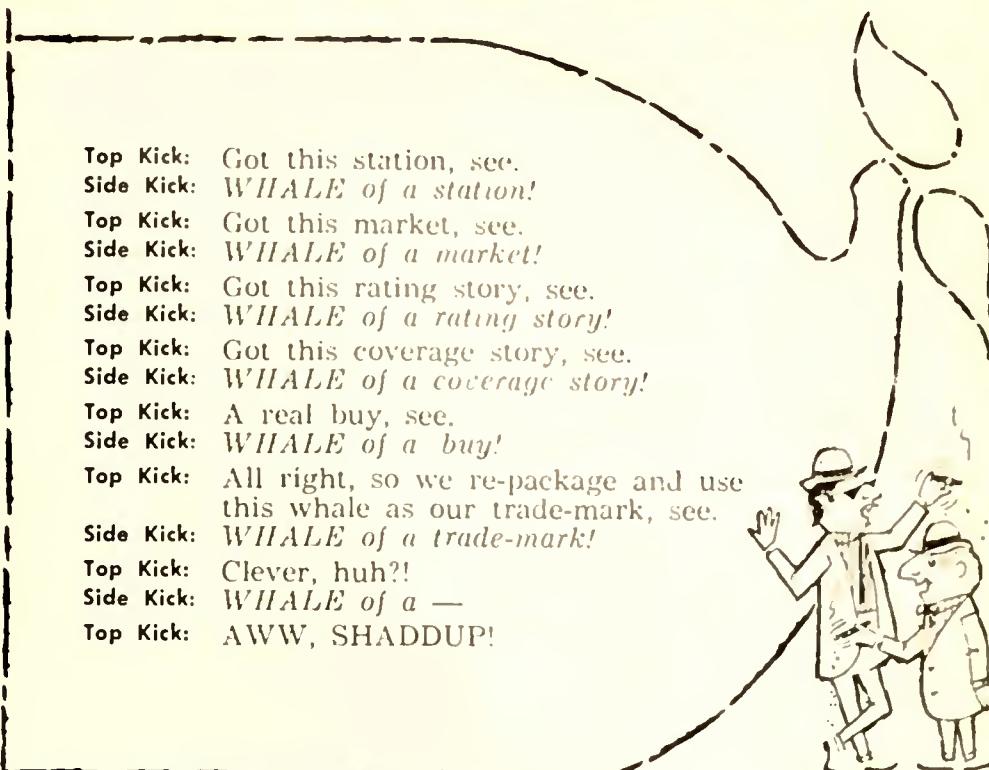
Said a station manager who had read SPONSOR's recent article on making spot easier to buy ("Let's cut spot's paper maze," 2 March 1957):

"You fellows have pointed out spot could be made easier to buy and you're right. But some of the agencies who scream about red tape at our end ought to try to make this work two ways. They do crazy things that waste our time and theirs. For example: They place a schedule and keep the name of the product a secret. Then when we finally get the copy it turns out to be a brand that's competitive with other products we have adjacent. So the merry-go-round starts again."

In a fast-paced business like advertising, some occasional mistakes are of course inevitable and station men recognize this. But they feel advertisers and agencies can do a more effective job and make life easier for themselves and stations by getting to know the station's problems. "The thing I feel that's very hopeful about the whole thing," said a station manager from a newspaper-owned operation in the Southwest, "is that today more advertising people are inclined to come visit stations. And we in turn call on the advertiser more often which has always been the case in the newspaper field. It's a healthy trend."

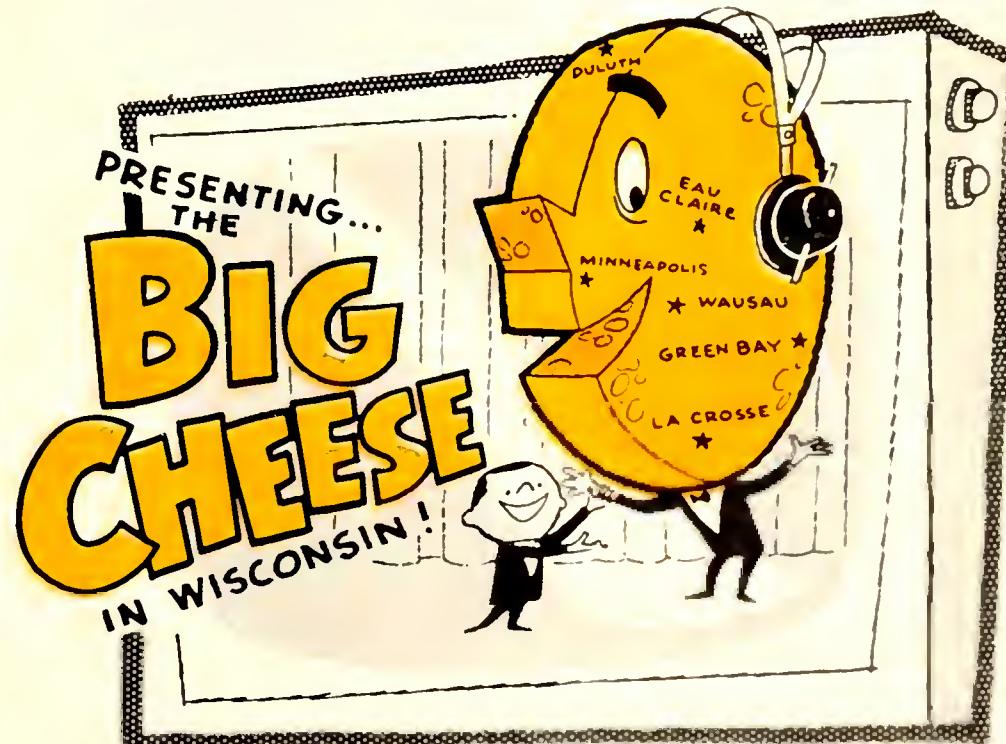
GOT THIS WHALE, SEE

Top Kick: Got this station, see.
Side Kick: *WHALE of a station!*
Top Kick: Got this market, see.
Side Kick: *WHALE of a market!*
Top Kick: Got this rating story, see.
Side Kick: *WHALE of a rating story!*
Top Kick: Got this coverage story, see.
Side Kick: *WHALE of a coverage story!*
Top Kick: A real buy, see.
Side Kick: *WHALE of a buy!*
Top Kick: All right, so we re-package and use this whale as our trade-mark, see.
Side Kick: *WHALE of a trade-mark!*
Top Kick: Clever, huh?!
Side Kick: *WHALE of a —*
Top Kick: AWW, SHADDUP!



 **WNCT**

Greenville, N. C. Channel 9 CBS
 A HARTWELL CAMPBELL, Gen. Mgr.
 Represented nationally by Hollingbery



NOW — delivering you a market of more than a quarter-million TV families with our new maximum power, and 1,000 foot tower.

WEAU TV

EAU CLAIRE, WISCONSIN

See Your Hollingbery Man

'WAY OUT IN FRONT!

ONLY
WSAZ-TV
COVERS
THE
HUNTINGTON-CHARLESTON
MARKET

NIELSEN: NCS # 2 1956			
% PENETRATION OF COUNTIES IN COVERAGE			
WSAZ-TV	STA. B	STA. C	
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22



ARB: 8 out of TOP 12*
*February 1957



Reps at work

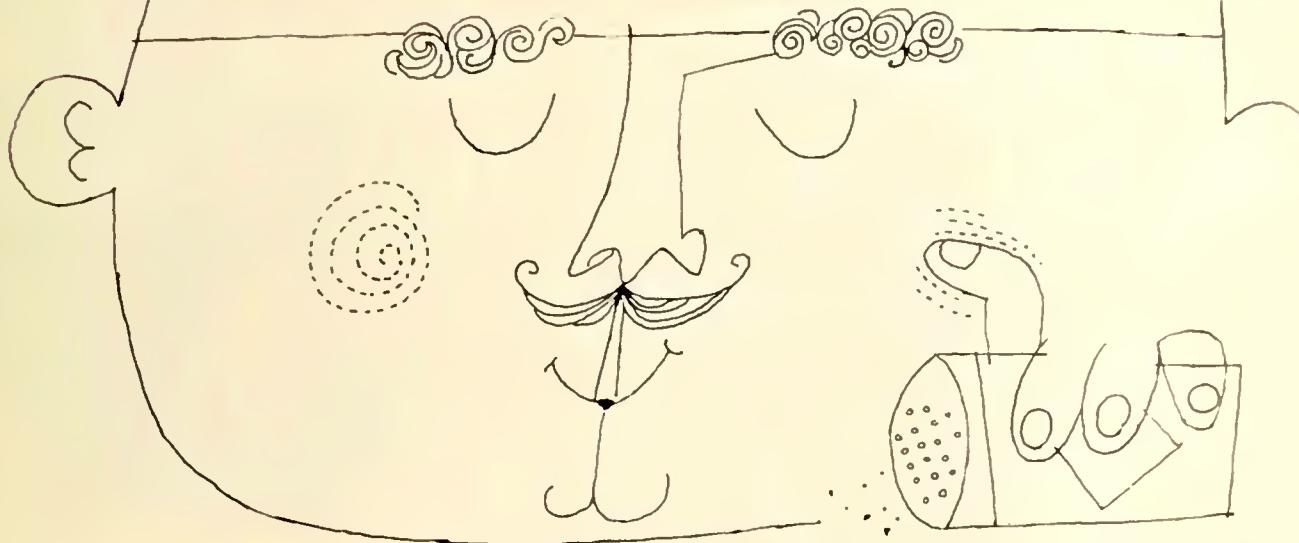


James M. Alspaugh, manager of the San Francisco office of H-R Television, Inc., comments: "One serious error that should be corrected is the present system among certain tv rating services of announcing the ratings week in advance. This encourages stations to do everything in their power to 'load,' and consequently distort, many hours of reported viewing during ratings week. This is especially true in markets that have fewer than once-a-month reports. There are two principal ways stations load their programming: (1) Stations insert super-quality movies or features during ratings week only, then heavily advertise and promote to attract a larger than normal audience. (2) Stations feature potentially high-rated, one-time shots during ratings week only, to replace regularly slotted public service programs. This virtually invalidates not only the offending station's loaded ratings, but abnormally detracts from the audience which ordinarily tunes to any other station in the market." Buyers often select stations on the basis of these loaded ratings until the next report, which is also distorted. "Thus, the normal audience is never accurately ascertained."

Bob Hutton, Jr., tv promotion manager, Edward Petry & Co., New York, feels that: "More media, research and tv directors should turn to the major representative firms for assistance in developing strong pro-spot tv recommendations for print-addicted clients. Agencies would save much time and effort within their own departments. With the rep's greatly expanded role in promotion, research, and sales development, he can provide effective, tailor-made presentations to help the agency introduce its non-spot accounts into the medium. Recently, we collaborated with seven major agencies on the development of such full-dress proposals. Five of these were successful and brought new accounts into spot tv. Tvb, too, is equipped to lend a hand



on similar presentations, but our medium has such a huge untapped potential that no single organization can be expected to carry the full load of spreading the word on spot tv's terrific sales effectiveness. So, while it is most important for the agency to control the over-all media recommendations, its executives might do well to re-examine the many creative services offered by the reps today."



you need the personal touch to sell in Milwaukee

"Tis not only what you say . . . but how you say it in this business. That's why we insist that, when you send us live copy . . . our disc jockeys deliver a **LIVE** live announcement! It's an **INTEGRATED** commercial, too . . . as much a part of the show as Perry Como or Frank Sinatra . . . and it's the word of a fellow that Milwaukee listeners enjoy. Yes, by design on WEMP, your copy gets the interpretation necessary to effectively sell the market!

W E M P
5000 watt power at 1250 k.c.



KEY ENTERTAINMENT STATION

BIG 7 RADIO PERSONALITIES:
Records round the clock . . . 24 hours a day, seven days a week . . .

SPORTS: Live Play-by-play Milwaukee Braves Baseball, U. of Wisconsin Football and Basketball, Green Bay Packer Football, special sports events, 11 sports casts daily.

32 NEWSCASTS DAILY: Gathered and edited by 6-man WEMP news department from T. P. news wire, 1 P. sports wire, 2 music units, special state correspondents, U. S. Weather wire, Police and Fire Dept. radio, regular daily telephone contacts.

represented wherever you live by Headley-Reed

WDBJ

for almost 33 years

OUTSTANDING

in

ROANOKE

and Western Virginia

RADIO

by any measurement!

N.C.S. No. 2

Spring, 1956

WDBJ has more than TWO TIMES the DAILY N. C. S. Circulation of Station "B"; more than THREE TIMES the circulations of Stations "C" and "D".

The one they listen to MOST is the one to BUY!
Ask your Peters, Griffin, Woodward "Colonel" for the whole wonderful story!

WDBJ

AM • 960 Kc. • 5000 watts

FM • 94.9 Mc. • 14,000 watts

ROANOKE, VIRGINIA

Tv and radio

NEWSMAKERS



Sam J. Slate, program director at WCBS Radio, New York, for the past five and one-half years, has now been named general manager of the CBS flagship station. Slate steps up into the position left vacant by Carl S. Ward's promotion to manager of station relations for CBS TV. Slate is a broadcasting veteran with over 20 years in the industry. He came to WCBS in

1951. Before that he was program director for the British Broadcasting Corporation's New York office for six years. During World War II he served as radio public relations officer of the Third Naval District. Before the war, Slate was writer-producer for the National Association of Manufacturers' *Defense for America* radio series and was publicity director for Phillips H. Lord, Inc., handling promotion and merchandising for the company's four network shows.

Bernard Platt, who has been vice president and general manager of SPONSOR since 1954, has been elevated to the position of vice president and assistant publisher. Appointed to fill the position of general manager is Arch Madsen (see below). The executive expansion at SPONSOR is a result of the magazine's successful conversion from a bi-weekly to a weekly publication.

Platt joined SPONSOR as vice president and business manager in 1949. Prior to that time he was circulation director of *Broadcasting* for 17 years. He also served that magazine as yearbook editor and special publications director. In 1940 Platt formed a partnership with Norman R. Glenn to introduce a new magazine named SPONSOR, but the advent of World War II made it necessary to pigeonhole the entire idea. SPONSOR, of course, was formally launched in 1946.



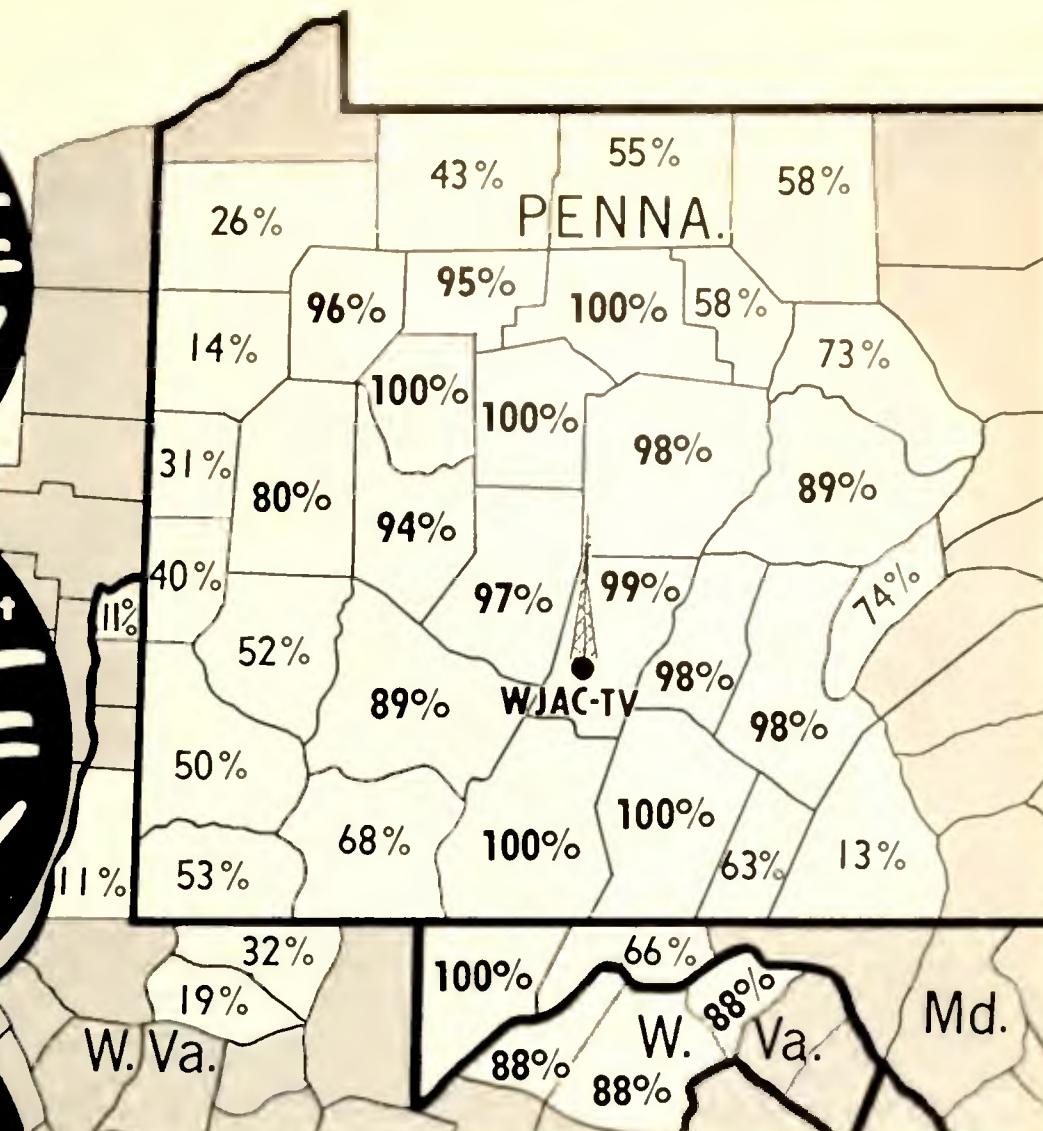
Arch Madsen, who now takes over as general manager at SPONSOR, brings with him 23 years of broadcasting service—15 in station management. Madsen comes to the magazine from RAB, where he was director of station services for three years. Prior to that he was vice president of the Intermountain Network and one of its co-founders. Madsen also formerly owned

50% of KEEP, Twin Falls, Idaho, and was assistant to the manager and director of commercial operations for KSL, Salt Lake City. As a broadcaster he served on the RAB board of directors for two years, was president of the Utah Radio-Tv Broadcasters for two years and served two terms on the Mutual affiliates advisory committee. He has been active in the management and marketing programs of the American Management Association since 1952.

NOT MERELY
**COVERAGE
QUANTITY**

...but that all important
**COVERAGE
QUALITY**

only
WJAC-TV



*delivers this 41-county territory—
hits 80% to 100% in 20 key counties*

If Southwestern Pennsylvania is important in your marketing plans, you just can't overlook WJAC-TV in your advertising plans. Here's sound, solid strength in coverage . . . but, even more important, amazing audience loyalty and program appeal. In the Johnstown-Altoona Market, for example, in the 7:00 to 11:00 P. M. period, WJAC-TV leads in 105 periods while Station

B leads in 7! Of the top 25 night-time shows, 24 of them are on WJAC-TV! Best of all, a sizable share of this wide and effective coverage is actually a bonus for you!

Call your Katz man for all the facts and figures.

The dominant force
in
Pennsylvania's
3rd TV Market



SPONSOR SPEAKS

Don't ignore the fee tv danger

Advertisers, agencies and the broadcast industry seem to be following with remarkable calm the latest efforts to launch fee tv. There have been few recent statements in opposition and SPONSOR finds that admen regard fee tv as a remote issue.

But is it remote? The simple fact is that if fee tv ever got off the ground it could considerably injure free tv by out-bidding networks and stations for the best in programming.

The FCC is apparently considering proposals to test fee tv. But whether fee tv could succeed is not the issue. The real question is should there be fee tv at all when it's apparent that if successful it would: (1) Deprive the majority of the public, only because of an inability to pay, from seeing the programs a minority would be willing to buy; (2) Impair the commercial tv system which is one of the mainstays of our economy; (3) Make the government party to a discriminatory system that bars freedom of the airways to viewers.

Dollar figures inertia

When will radio join every other advertising medium of stature and furnish figures on how much its clients spend? The spot tv client can check TVB for such information. Network tv and print have PIB. But radio virtually ignores the needs of its advertisers for competitive information.

Radio has made remarkable progress in the past year. But it cannot solidify its stature until it puts on record what each company spends. This would, in fact, become one of radio's greatest business getters. There is no real excuse for delay. SRA has shown the way with its release of dollar spending in spot by industry categories, but stops short of data by companies. Machinery now exists for compilation of network figures (see article page 36). ANA members have voiced willingness to release figures.

The industry surely has several groups capable of organizing a dollar report. Yet no real action is being taken and SPONSOR can report only inertia on the dollar figures front. Inertia is a luxury radio cannot afford.



THIS WE FIGHT FOR: *Admen cannot afford to operate without closer contact with the stations who are the ultimate carriers of their commercials. As a policy, advertisers should visit and get to know stations right on the scene.*

10-SECOND SPOTS

Shakespeare on Madison Ave. Proof that admen's lingo may have had its roots in the Elizabethan era is to be found in the following excerpts from the bard:

"Let me take you a button-hole lower." (1) *I'm not trying to crush your creative thinking, Bixby, but as account supervisor, I'll handle policy decisions.*

"Some of us will smart for it." (2) *The client just reads the Nielsens!*

"This senior-junior, giant-dwarf!" (3) *He tells me my terrific show idea wouldn't fit in with marketing strategy!*

"The boy hath sold him a bargain—a goose." (4) *So he went ahead and bought 39 weeks of The Poor Little Match Girl.*

"I have seen the day of wrong through the little hole of discretion." (5) *It'll never happen again, chief.*

Caste: The Pink Poodle, a Gotham restaurant near Radio City, features two luncheons—an "Executive Special" and a "Career Girl Special." The former is the higher-priced. *But what happens when the ad exec takes his secretary to lunch?*

20/20: An Indianapolis eye specialist has stated that tv is not harmful to the eyes, that it actually may help rather than hurt our eyesight. *Could be optometrists may one day use tv test patterns for eye charts.*

Topee: KYA, San Francisco, is running a "Great White Hunter Invitational Competition" for radio timebuyers. Each entrant will receive an "authentic antique pith helmet circa 1898." KYA suggests these tropic helmets can be worn, hung on the wall, used as flowerpots or as servers for hors d'oeuvres. *Or even worn to keep cool-headed in agency media meetings.*

Quiet one: Add to new titles for adult Western shows in the making: *Man Without a Gun.*

Help wanted: From *N. Y. Times*—
Secy, Exec \$80
"I'M A DREAMER"

Said this account exec to us—because I'm dreaming of the beautiful secretary who has excel skills, is very smart & can handle all my problems.

And once his problems are over, he'll just go back to dreaming again.

SOURCE: (1) *Love's Labors Lost*, A. V., s. 2; (2) *Much Ado About Nothing*, A. V., s. 1; (3) *Love's Labors Lost*, A. III, s. 1; (4) *Ibid*; (5) *Ibid*, A. V., s. 2.

only the sponsor is sleeping soundly

Any advertiser should rest content when he knows that practically everyone else in town is watching his program. Just recently, 1,650,720 viewers stayed up to watch a movie from 11:15 P.M. all the way through to 1:45 A.M., over one channel in a single market. That was the average audience for the entire showing of the Warner Bros. feature, "Action in the North Atlantic," on WCBS-TV in New York on a Friday night in February.

The strong appeal of big-time Warner Bros. features distributed by A.A.P. is keeping audiences up hours longer—giving stations extra valuable time to sell to advertisers in the wee small hours. When you want to give advertisers a chance to convert sleeping hours into selling hours, write or phone

345 Madison Avenue, New York City, Murray Hill 6-2323

CI.CI.P. inc.

CHICAGO: 75 E. Wacker Dr., DEarborn 2-4040

DALLAS: 1511 Bryan St., Riverside 7-8553

LOS ANGELES: 9110 Sunset Blvd., CRestview 6-5886





* **COMPARE THE COST!**
COMPARE THE RATINGS!

	COST PER MIN. SPOT 1 TIME RATE*	HOMES REACHED**	HOMES PER DOLLAR
WWOL	\$12.50	14,500	1,160
NET STA. "A"	40.00	15,500	388
NET STA. "B"	35.00	3,500	100
NET STA. "C"	23.00	20,800	904
NET STA. "D"	20.00	4,500	225
IND. STA. "A"	18.00	3,800	211
IND. STA. "B"	9.00	4,300	477

BASED ON: *SRDS CLASS A
3 P.M.-6 P.M.-FEB. '57

**NIELSEN REPORT NOV. '56 (Page 5)
Monday thru Friday, 3 P.M.-6 P.M.

**WWOL GIVES THE LOWEST DOLLAR COST
PER LISTENER IN THE BUFFALO AREA!**



Check: NIELSEN



Check: HOOPER



Check: PULSE



Check: The **50** National Advertisers who
now include **WWOL RADIO**
in their budgets!



WWOL

**315 MAIN STREET
BUFFALO, NEW YORK**

NATIONAL REPS: **FORJOE & CO.**

6,028,100 people who listen to **KLAC**
spent \$12,813,444,000 last year in these
five important Southern California areas

SAN FERNANDO
AREA
941,820

METROPOLITAN
LOS ANGELES
1,983,418

SAN GABRIEL
AREA
1,577,295

BEACH CITIES
AREA
1,112,167

ORANGE
COUNTY
413,400

COVERAGE IS PROVED BY RESULTS

SUCCESS STORIES IN EVERY CATEGORY

ASK YOUR KLAC REPRESENTATIVE

klac **5**

—570 ON THE DIAL—LOS ANGELES

M. W. Hall President

Represented Nationally by Adam Young, Inc.